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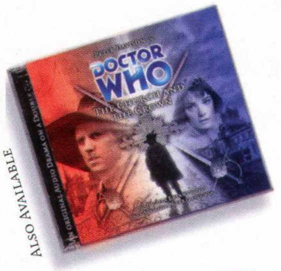

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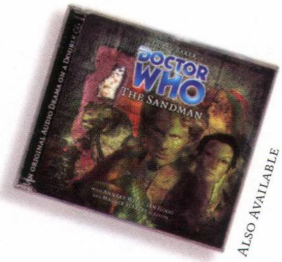

BANG-BANG-A-BOOM!

A PLAY BY GARETH ROBERTS AND CLAYTON HICKMAN. FEATURING GRAEME GARDEN, PATRICIA QUINN, NICKOLAS GRACE AND SABINA FRANKLYN. RELEASED DECEMBER 2002 ON DOUBLE CD.

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DWM 325

'Why don't these girls ever listen to me?'

FEATURES

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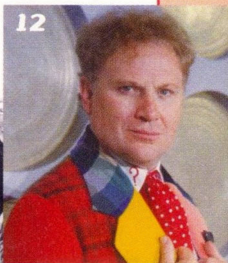
Bohemian like you?

From tetchy grandfather to favourite uncle, from cosmic hobo to karmic boho. Gareth Roberts swaps fobwatch and flute for flamboyance and foppery as Doctors Three and Four cut a dash in the second part of man-behind-the myth exposé *Guess Who?*



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Congratulations to Rob Shearman and Jane Goddard on their recent wedding. Best wishes from all of us at **DWM**!

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Editor's letter LOOK TO THE FUTURE NOW

We've been decking the halls here at Panini Towers, digging out our old VHS copies of *K9 and Company*, nibbling on box after box of New Berry Fruits, putting *I Wanna Spend My Christmas With A Dalek* on endless loop (much to the chagrin of the *Sindy Comic* team) and generally getting in the Yuletide spirit.

It hasn't been easy being jolly, though; Christmas deadlines meaning that we've all been snowed under (do you see?) with work of late. You'll be seeing the fruits of our labours next issue, when we unveil a sparkling new look to take us into the anniversary year, and give you lucky people a free CD into the bargain – skip across to page 11 for the full story.

Now, down to business. Last issue we promised you our yearly **DWM** poll ... but if you've been to page 11 by now, you'll see that we've delayed that for a month. This is due to a rather marvellous, anniversary-tastic idea we've cooked up with the nice people from Big Finish and DominiTemporal services, but you'll have to be back here in four weeks to find out what ...

While I'm on the teasing theme, we've got some very exciting things lined up for the coming months – including an interview with a certain reclusive writer that we've been waiting almost 20 years to read. It's gonna be a goodie!

As for this issue, well, we've finally reached the end of our mammoth Colin Baker interrogation, and have been delighted with the response from you guys. There will be more revealing interviews, in a similar, straight-talking vein, very soon.

Just time to add that, as of next issue, *Timelines* and *Gallifrey Guardian* will be returning to their regular, two-page formats, in response to many reader requests. And with all the things currently being cooked up to celebrate *Doctor Who*'s ruby anniversary, I think we'll need the extra space!

So enjoy the issue, be back here next month and, of course, a very Merry Christmas to all of you at home!

Clay

Coming Up ...

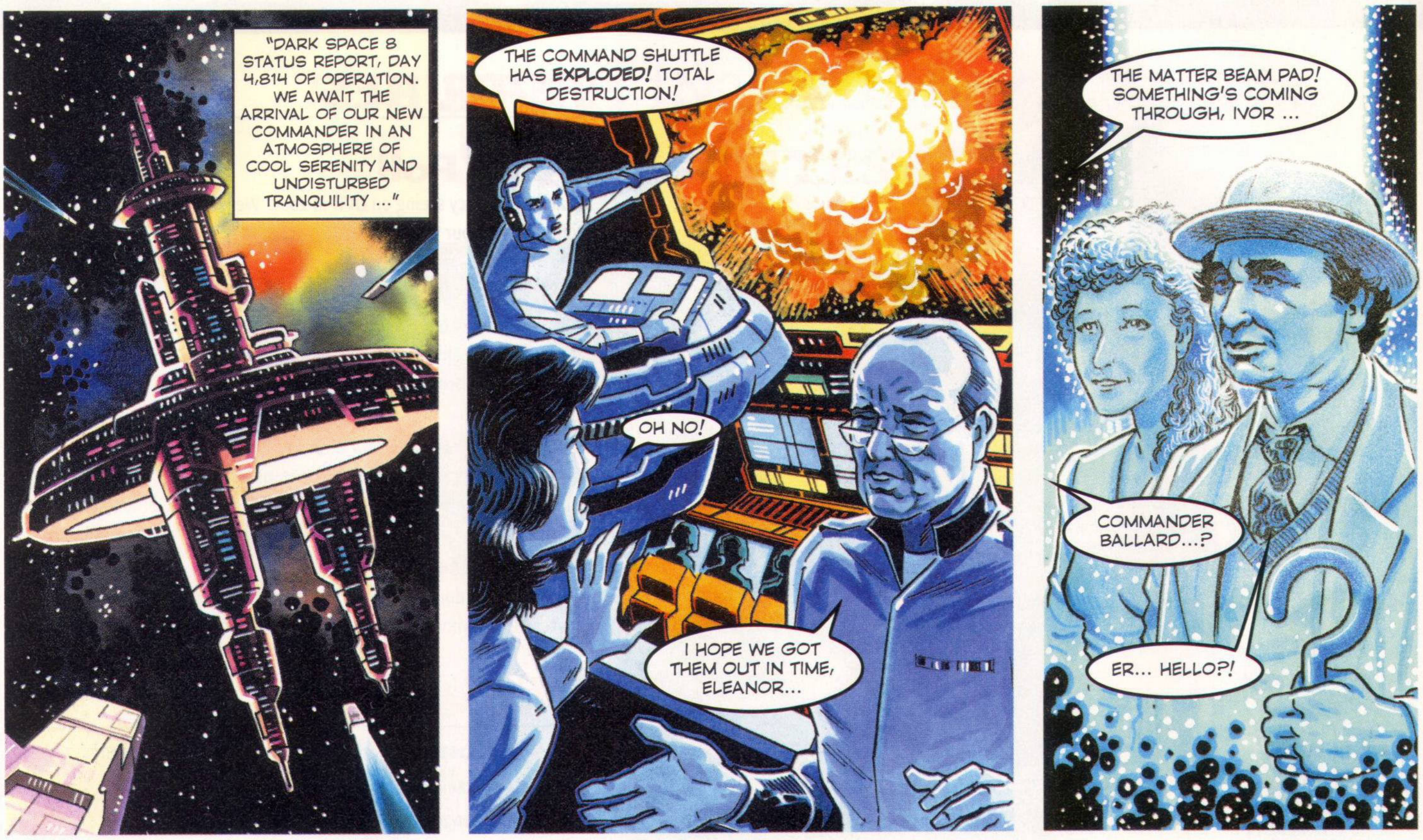
"DARK SPACE 8 STATUS REPORT, DAY 4,814 OF OPERATION. WE AWAIT THE ARRIVAL OF OUR NEW COMMANDER IN AN ATMOSPHERE OF COOL SERENITY AND UNDISTURBED TRANQUILITY ..."
THE COMMAND SHUTTLE HAS EXPLODED! TOTAL DESTRUCTION!
OH NO!
I HOPE WE GOT THEM OUT IN TIME, ELEANOR...
THE MATTER BEAM PAD! SOMETHING'S COMING THROUGH, IVOR ...
COMMANDER BALLARD...?
ER... HELLO?!

Illustration by Martin Geraghty

Bang-Bang-a-Boom!

an audio drama by Gareth Roberts & Clayton Hickman

Aboard the giant station *Dark Space 8*, representatives of diverse species are gathering, just as the Doctor and Mel arrive via an incoming shuttle. Amongst the other arrivals, the haughty Angvian Queen and the gaseous gestalt Gholos are old enemies. Yet the crew of *Dark Space 8* are merely hosting an Intergalactic Song Contest. Amusing entrants, stressed-out translators, a jaded commentator ... they're all here.

While the Doctor, taking charge after a case of mistaken identity, starts liasing with the station's medical officer and chief scientist, Mel gets to meet the galaxy's fifth most famous person: Earth entrant Nicky Newman. But it's not long before death strikes on *Dark Space 8* ...

Are performing rivalries to blame for these macabre murders? How can events here threaten galactic peace? Why must the Doctor beware 'The Pits of Angvia'? Can Mel stop jumping to hasty conclusions? What role will the Arbiter play? And will the contest *ever* get underway?

After their poll-winning hit *The One Doctor*, Gareth Roberts and **DWM** editor Clayton Hickman have written another seasonal escapade. But is this antidote to murder mysteries sillier than their last? Apparently not. Roberts attempts to sum it up: "It's meant as a kind of homage to those *Star Trek* episodes where lots of aliens gather for a conference – like *Journey to Babel*, where Spock's dad turns up – with silly voices giving it an added layer of hilarity." *Bang-Bang-a-Boom!* certainly contains the odd echo of various space series, but Hickman insists, "it does have a bit more story to it than our last one!" Roberts agrees: "*The One Doctor* was very picaresque: this is a whodunit with the Doctor as detective."

For those unaware of the Eurovision Song Contest's history, this adventure rearranges the title of Lulu's UK entry *Boom-Bang-A-Bang*, a joint winner in 1969. So was the writers' starting point 'Let's do something about a song contest', or 'Let's do a murder mystery'? "The song contest was in the original storyline," confirms Hickman, before Roberts reveals: "I'd had that idea years ago – I'd watched a lot of *Babylon 5*, a series constantly promising really exciting things, which then turned out really poorly. They were always holding conferences, too ..."

So, this is all about larking around backstage at a song contest, then? "No, it's not like that – there's a grim terror behind it," warns Roberts, as Hickman sniggers in the background. Far more serious than it looks, then? "Yes, in the sense of working to plot out the murder mystery until it was watertight," confirms Hickman. "The director, Nick Pegg, says he didn't 'get' the whodunit until just before it was revealed in the script," adds Roberts approvingly. "We were told explicitly that we couldn't have any songs in it," sighs Hickman, "and then Big Finish commissioned two plays with songs in directly afterwards. The sods!" While the final script of *Bang-Bang-a-Boom!* isn't wholly devoid of songs, very few characters are heard being tuneful. "Years ago we storylined one episode of what eventually became *Bang-Bang-a-Boom!*, but didn't bother sending it once *The One Doctor* idea came along," explains Hickman. "Then we looked at it again," says Roberts, "and made it a more focused detective story."

Bonnie Langford's Mel first appeared in episodes with the trappings of a murder mystery – Season Twenty-Three's Vervoid story. "But that didn't really obey the

> 'There's a grim terror behind the jokes. Sort of ...'

Released 12 December
Featuring The Seventh Doctor and Mel
Enemies It's a murder mystery. We're not telling ...
Setting *Dark Space 8*, "an advanced monitoring station floating serenely amongst the stars"
You'll like this if you like ... *The Curse of Peladon*, Agatha Christie, *Babylon 5*, Cluedo, *Space: 1999*'s lead characters, *Star Trek*, *A Song For Europe*
Listen out for The walk-on contestants and Queen Angvia's song

Doctor Who Sylvester McCoy
Melanie Bush Bonnie Langford
Dr Eleanor Harcourt Sabina Franklyn
Prof Ivor Fassbinder Graeme Garden
Lt Strindberg Vidar Magnussen
Mr Loozly Nickolas Grace
Queen Angvia Patricia Quinn
Nicky Newman Anthony Spargo
Geri Jane Goddard
Commentator Logan David Tughan

Music Andy Hardwicke
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Nicholas Pegg

rules," opines Roberts. "There was no one person behind the events, and you didn't get the important recaps – people sitting down, looking at the evidence. We wanted our clues to be really brazen ..." Was the combination of McCoy's Doctor and Mel always going to be deployed here? "[Producer] Gary Russell did ask us to do a comedy with Sylvester and Sophie for Christmas," admits Hickman, "but we thought that would be very tricky, because angsty Ace isn't a terribly good character for comedy. So, knowing how good Bonnie was by that point, we thought 'let's get them together and do a bit of Season Twenty-Four!'"

Unusually, the newly arrived Doctor and companion assume new identities without being incarcerated. This, confirms Roberts, was wholly deliberate. "There's nothing more crushing than that 'Who are they? Lock them up!' moment. So here, it's the device used in *The Curse of Peladon* [which both authors admit this story owes much to]. But if that was '*Doctor Who* does *Star Trek*, straight'," continues Roberts, "our story's pretty much '*Doctor Who* does *Star Trek*, funny'."

But it's not just *Trek* overtones on parade here. "I love *Space: 1999*," announces Roberts, "but it amused me that Dr Russell and Professor Bergman, these incredible professionals, were so useless. She couldn't cure anyone and he couldn't work anything out without some mad scheme – and then they'd end up shrugging and going 'Well, perhaps it was God?'"

The setting for *Bang-Bang-a-Boom!* "was nearly a big space casino" says Hickman, but the final production fondly satirises the whole Eurovision tradition. "There have been many Eurovision spoofs," concedes Roberts, "and it's not like the 1970s when cultural differences were greater than now. But the sheer idea of using that pretext for these creatures to assemble was funny enough to give it a different light."

So what of the unusual suspects? **DWM** interrogated them to see if their facades would slip ... Firstly, Graeme Garden, whose radio pedigree surpasses even his TV career as one-third of *The Goodies*, on playing Professor Fassbinder: "He's the station's science officer, and is trying to locate the TARDIS. But can he find a blue box in the debris? Well, as with the murderer and victims' identities, all will be revealed ..." Garden was never asked to appear in *Doctor Who* on TV. "But I'm delighted to do this, because there's none of those silly costumes or make-up effects which then get shown 20 years later!" So is he aware of the shows which are being lovingly spoofed here? "They're hard to miss! I do remember *Space: 1999*, with Martin Landau and Barbara Bain. I grew up reading lots of science fiction, being of a generation brought up on *Quatermass*, which was *really* scary – talk about hiding behind the sofa!"

The Doctor finds himself strangely drawn to Queen Angvia ...

"I tend to be a goody," says Sabina Franklyn, recalling her role in the *Blake's 7* episode *Moloch*. "I had a very dramatic electronic death in that." She hasn't been in *Who* before, "but my claim to fame is that my stepmother was one of the Drahvins [from *Galaxy 4*]! For years, there was a picture in our family loo of these three strong-looking women." Strangely, the Drahvins get a passing mention in this adventure. "I know – to hear that name again is such a coincidence!" And her role here? "I'm Dr Eleanor Harcourt, a breathy American – the medical scientist on board. She likes authoritative men, so when our new Commander appears, her heart misses a beat ..."

Next, we asked Nickolas Grace what Mr Loozly is up to. "He's representing this strange misty creature Gholos, as he's one of the few who can translate for it. Loozly can seem quite impatient, but as he gets to know people he becomes more sympathetic ...I've always loved the series, and strangely enough there was talk a couple of Doctors ago – after I'd been the Sheriff of Nottingham on *Robin of Sherwood* – of me being a possible Doctor Who. I was really interested, but it didn't work out, so it's fun at long last to do one." Sadly, he doesn't have a monster to act alongside, but "I make sure I'm groping the air, to be sure of feeling this excrescence about my person!"

Patricia Quinn's been here before, appearing alongside Sylvester McCoy in *Dragonfire*. "As an actress, it was very important then to have done a *Morecambe & Wise*, a *Jackanory* and a *Doctor Who*," she smiles. How would she describe Angvia, in a nutshell? "She's a thigh-slapping big girl. A formidable woman, one might say" – and here Quinn drops into Angvia's Russian-style voice, which will be familiar to those who recall Quinn's turn in *The Rocky Horror Show*. "They said she should be a Viking, but I thought that'd sound too hoity-toity." Angvia herself does get to sing, "and I quite took to that – though I'm not sure her song is meant to be *good* ..."

Photography by Barnaby Edwards

Mel and the Doctor meet the ultra-efficient crew of Dark Space 8!

It's time for a brief recording break, and director Nick Pegg bounces in from the control room with a delighted gleam in his eye. "This is a wonderful script!" he chortles. "The great thing about it is that although it's very spoofy and funny, it doesn't actually require any knowledge of *Star Trek* or Eurovision or any of the other references, and despite being a comedy there's a proper dramatic weight behind it, insofar as the plotting and the characters are strong and intriguing. But on top of all that, it's also utterly, utterly daft!"

Nick is evidently delighted with his cast: "This is a larger-than-life story, and it cried out for some star performers," he says. "So I worked very hard to assemble a really good cast on this one, and what can I say? They are, without exception, absolutely superb!"

Summing up, Roberts says "I'm glad if the success of *The One Doctor* has allowed Big Finish to relax a bit more, with ideas which aren't perhaps what they'd have commissioned earlier." And will the duo be writing another audio? "Probably not for a while," suggests Roberts. "We've had a couple of years of going to each others' flats, spending hours on a script, and then watching videos of *Hi-De-Hi!* or something. It would be nice just to sit and watch the videos for a while." There will be many expectations about this story: what kind would Hickman like people to be entertaining? "I'd just like them to expect it to be good, solid entertainment – what *Doctor Who* does best, basically ..."

Mark Wyman

Time-Path Indicator

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TO THE COMING MONTHS
IN *DOCTOR WHO*

DECEMBER

Thursday 19

Audio Drama **Bernice Summerfield and the Mirror Effect** *Big Finish £9.99*

Soundtrack **Music from the Excelis Audio Adventures** *Big Finish £9.99*

Saturday 21

TV **Doctor Who: The Trial of a Time Lord Parts One to Four** by Robert Holmes [Sixth & Peri] *UK Gold*

Sunday 22

TV **Doctor Who: The Trial of a Time Lord Parts Five to Eight** by Philip Martin [Sixth Doctor & Peri] *UK Gold*

Saturday 28

TV **Doctor Who: The Trial of a Time Lord Parts Nine to Twelve** by Pip & Jane Baker [Sixth & Mel] *UK Gold*

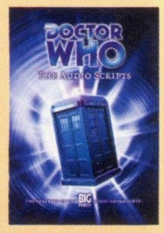
Sunday 29

TV **Doctor Who: The Trial of a Time Lord Parts Thirteen to Fourteen** by Robert Holmes and Pip & Jane Baker [Sixth & Mel] *UK Gold*

Also this month

Book **Doctor Who: Short Trips – Zodiac** [Short story collection] *Big Finish £14.99 h/b*

Book **Doctor Who: The Audio Scripts** *Big Finish £15.99 h/b*



JANUARY

Saturday 4

TV **Doctor Who: Time and the Rani** by Pip & Jane Baker [Seventh Doctor & Mel] *UK Gold*

Sunday 5

TV **Doctor Who: Paradise Towers** by Stephen Wyatt [Seventh Doctor & Mel] *UK Gold*

Thursday 9

DWM **Issue 326 on sale** *Panini Comics*

Saturday 11

TV **Doctor Who: Delta and the Bannermen** by Malcolm Kohll [Seventh Doctor & Mel] *UK Gold*

Sunday 12

TV **Doctor Who: Dragonfire** by Ian Briggs [Seventh Doctor, Mel & Ace] *UK Gold*

Saturday 18

TV **Doctor Who: Remembrance of the Daleks** by Ben Aaronovitch [Seventh Doctor & Ace] *UK Gold*

Sunday 19

TV **Doctor Who: The Happiness Patrol** by Graeme Curry [Seventh Doctor & Ace] *UK Gold*

Saturday 25

TV **Doctor Who: Silver Nemesis** by Kevin Clarke [Seventh Doctor & Ace] *UK Gold*

Sunday 26

TV **Doctor Who: The Greatest Show in the Galaxy** by Stephen Wyatt [Seventh Doctor & Ace] *UK Gold*

Friday 31

Novella **Doctor Who: Rip Tide** by Louise Cooper (Fifth Doctor, Tegan & Nyssa) *Telos*

Novel **Doctor Who: Fear of the Dark** by Trevor Baxendale (Fifth Doctor, Tegan & Nyssa) BBC Books

Also this month

Audio Drama **Jubilee** by Rob Shearman (Sixth Doctor, Evelyn) *Big Finish*

Audio Drama **Dalek Empire II: Dalek War – Chapter One** by Nick Briggs *Big Finish £9.99*

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Coming Up ...

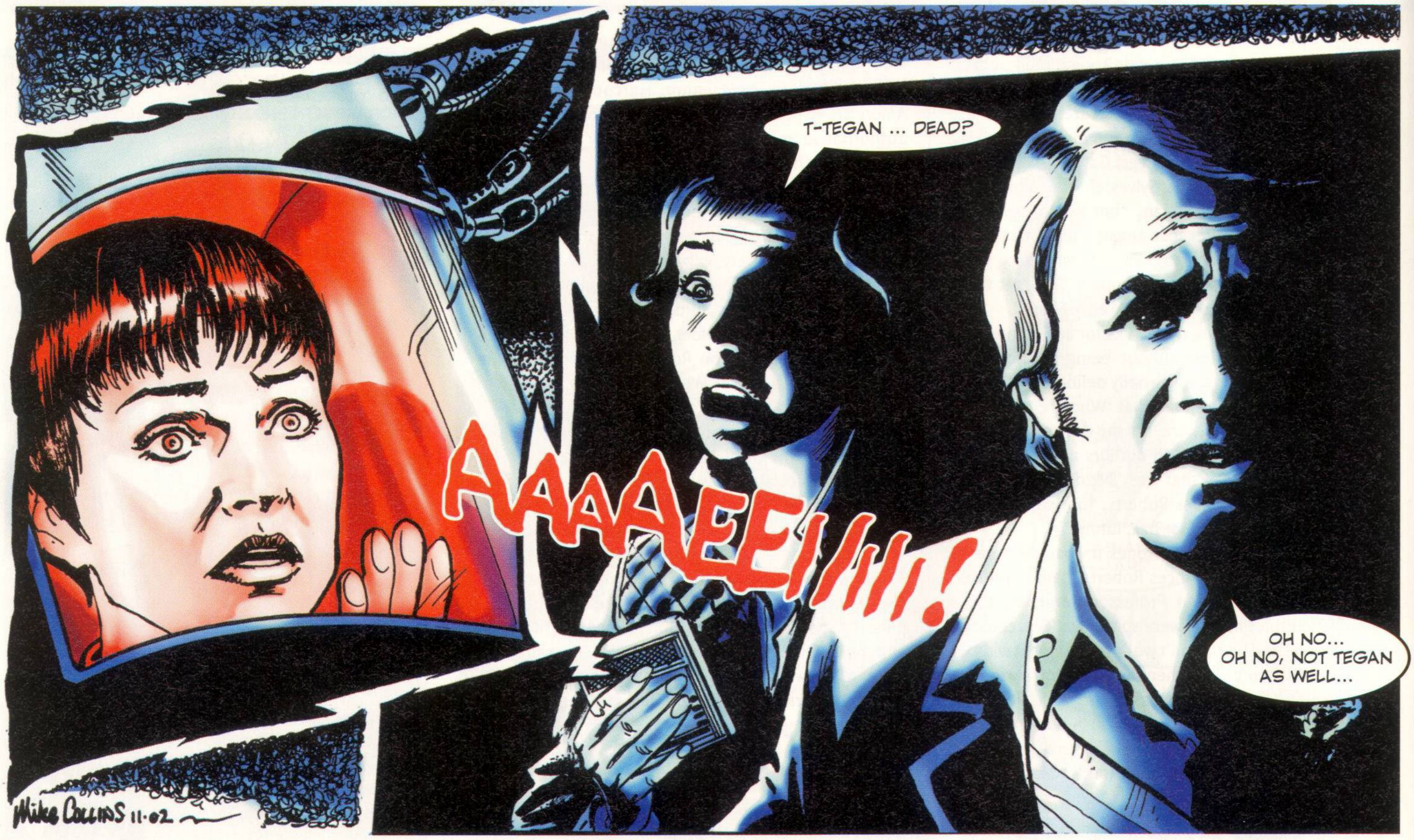
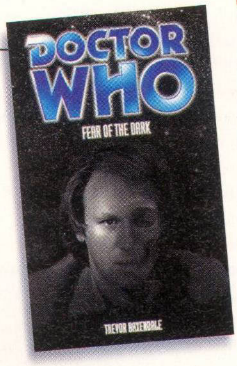

T-TEGAN ... DEAD?
AAAAEEI!!!!!
OH NO... OH NO, NOT TEGAN AS WELL...
Mike Collins 11-02

ILLUSTRATION BY MIKE COLLINS

Fear of the Dark

a novel by Trevor Baxendale



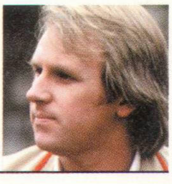
"I've always wanted to write for previous Doctors," declares Trevor Baxendale on the eve of publication of his first Past Doctor novel. "In fact, I had discussed various ideas for various other Doctors with Justin – but things kept falling the way of the Eighth Doctor. *Fear of the Dark* was submitted as a general proposal which Justin [Richards, range consultant] asked to be written up into a full outline for the Fifth Doctor."

And was this a decision Baxendale was happy with? "Well, I don't have a favourite Doctor as such, but the Fifth Doctor is special to me, in that his tenure coincided with my first forays into organised fandom and writing. And he's probably harder than people realise to write effectively. He's often cited as the most vulnerable of Doctors, and that was something I certainly wanted to explore; to push him to the limit – and then give him one more good shove. Because, beneath that polite exterior, there lies immense courage. In order to get to that core, I had to examine the Fifth Doctor's fears, which I believe are represented most strongly by the loss of Adric. Was another Doctor ever so badly hurt? And yet, typically, he buries his feelings and moves on. So I aimed at his weakest spot – his fear of losing his companions ..."

Indeed, those companions are fairly important to the heart of *Fear of the Dark*. "I wanted to address the interesting angle of Tegan's return after *Arc of Infinity*, so this story starts literally the morning after leaving Amsterdam. Tegan actively chose to jump back on board the TARDIS, and I wanted to have a look at the reasons for her change of heart. Also, informed as we are now by the Big Finish plays, the Doctor and Nyssa have been doing very nicely on their own. So how does Tegan's return alter the dynamics? Although I should point out that a lot of the Tegan back-story was dumped in order to push on with the actual story proper!"

So much for Tegan – how about her posh mate from Traken (near Esher)? "Tegan had bad dreams in *Snakedance*, as did the Doctor in Simon Messingham's excellent *Zeta Major*, so it felt right to let Nyssa have a turn! Coincidentally, Big Finish's *Primeval* had already centered on Nyssa's telepathic nature. I did briefly insert a reference to that story's villain Kwundaar, but it seemed a little gratuitous. It was good fun writing for Nyssa and Tegan – their quirks and the rhythm of their speech is so well known. You can hear their voices and see their expressions in your head, unlike say Anji or Compassion, where things are a little less defined. Even then, bringing well-known characters to life is a two-sided venture, requiring the collaboration of the reader. It is the writer's job to make that collaboration an easy one."

'I try to capture the tea-time thrills of Doctor Who ...'



And as for the story itself, it seems less pulpy than *Eater of Wasps*, less SF than his earlier work, more in the vein of a horror story. Any reason for the variety of approaches? "I've never adhered to one particular literary genre – I'm not drawn to hard SF any more than the TV show ever was. *Doctor Who* mixes and matches genres with playground enthusiasm, that is part of its unique appeal. I always try to capture the tea-time thrills and scares of the *Doctor Who* I remember most fondly, but I'm writing for an adult audience and the horror has to be ratcheted up a bit. It's not simply a case of turning stomachs – I did that with *Eater of Wasps*. In this story I wanted to elevate the psychological horrors, to lend an adult edge to a child's instinctive fear of the dark. The title, therefore, was a natural and an obvious one – the literal interpretation is, I hope, playing with the reader's expectations ..."

DAVID DARLINGTON

Published 6 January
Featuring The Fifth Doctor, Tegan and Nyssa
Enemies The Dark itself
Setting A moon of Akoshemon, at the edge of the galaxy, in the year 2382
You'll like this if you like ... *Eater of Wasps, Earthshock, Kinda, The Caves of Androzani, Alien: Resurrection, The Sands of Time, Goth Opera, Zeta Major, Ten Little Aliens*
Watch out for An invasion of the TARDIS (it's becoming a habit ...)

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The PETER DAVISON Years 1982-84

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DIRECT THE DOCTOR'S DVD VIDEO DESTINY!

Be it female Prime Ministers, cybernetic limbs, voyeuristic TV shows or , er, zero-gravity squash, predicting the future has always been one of the favourite pastimes of Doctor Who and, invariably, his fans. From wild speculation as to who might play the next Doctor, to the sheer ache of having to wait a week – a whole week! – to discover the outcome of a particularly diabolical cliffhanger, there can't be many *Who* fans who haven't, at some time, been at the mercy of an all-consuming obsession with what lies ahead.

But gone are the days when the most pressing concern was which promotional Weetabix or Typhoo card might be lurking in next week's groceries (usually a flipping Krynoid) – a cursory look at any online *Doctor Who* messageboard will tell you that the burning question constantly on everyone's lips is "Which DVD is coming out next?"

Now far be it from **DWM** to attempt to interfere with the future, re-write history and generally bugger about with the fabric of space and time, but with a little help from the important folks at BBC Worldwide, we're giving you the chance to influence the content of that all-important DVD release schedule.

Quite simply, we'd like to invite you all to list, in order of preference, the top three stories that you'd like to see scheduled for release on DVD, using the form below. The entries will then be fed into a very sophisticated and futuristic piece of technology (a big box covered with gigantic levers, flashing lights and probably containing a **DWM** employee) and the most popular story will then be put forward to the BBC for release on DVD in 2004. If the most popular story is already scheduled for release when the results are collated, then the second most popular choice will be selected, and so on. Good, eh?

A word to the wise, however: for the purposes of this survey, we are only looking for suggestions of official, BBC-made *Doctor Who* stories not already released on DVD, which exist in complete form in the BBC archives. We are not looking for suggestions for special box sets, incomplete stories, entire multi-story seasons, reconstructions, unofficial tie-ins, fan-made videos, or *Dr Who and Buffy versus the Voices In My Head*. Alas, for anyone inspired to rethink the nature of canonicity after last issue's extraordinary *Archive, Dimensions in Time* remains, sadly, off-limits. Plus, we'll leave the choice of extras to the clever old Restoration Team, so please don't fill up pages with your suggestions for a special commentary track featuring every *Doctor Who* actor ever on top of a mountain wearing a selection of fine hats!

DVD
BBC
DOCTOR WHO
THE CAVES OF ANDROZANI
The PETER DAVISON Years 1982-84
DOCTOR WHO
THE TOMB OF THE CYBERMEN
The PATRICK TROUGHTON Years 1966-69
DOCTOR WHO
THE ROBOTS OF DEATH
The TOM BAKER Years 1974-81
DOCTOR WHO
THE MOVIE
Starring PAUL McGANN as The Doctor

EXTRA! EXTRA!

By way of a DVD Easter egg-style hidden extra, all completed forms will be entered into a rather marvellous competition. The more eagle-eyed amongst you will have noticed the ongoing feature in the smallprint at the bottom of each issue's contents page, which suggests who should play the new 'Dr Who' and how they would face off against 'the monsters', in the style of a tabloid letters page.

Just complete the "I think ... should be the new Dr Who" line on the DVD Survey form, and the most sensational suggestion pulled out of the Historetic Auto-selecting Tatriculator (HAT) will see a full compliment of 2003's *Doctor Who* DVDs, bursting with digitally-remastered goodness, on their way to the person with the most warped imaginat– sorry, we mean the lucky winner. Phew! What a scorcher!

Please send your completed form (or a photocopy), including your name and full postal address, in an envelope marked **DWM DVD POLL** to the editorial address by **31 March 2003**.

DVD SURVEY FORM:

The three *Doctor Who* stories I would most like to see released on DVD are:

1

2

3

EXTRA! EXTRA! COMPETITION

"I think ....should be the new Dr Who. They could

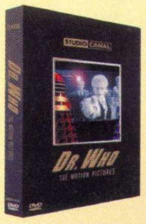
....

....the monsters!"

NAME: **AGE:**

ADDRESS:

Daleks go for gold

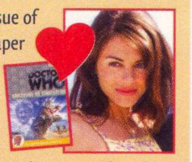


The 1960s Peter Cushing Dalek movies are to get a re-release DVD in 2003. The 'Dr Who Movie Collection Special Edition DVD' will be released in a "Limited Edition Gold Edition box set of 5000 individually numbered boxes". In addition to the two movies, commentaries by Roberta Tovey and Jennie Linden, theatrical trailers and *Dalekmania* documentary, the box set, expected to retail at £44.99, will include; two collectible film Senitypes, two original full-colour theatrical campaign brochures from each film; plus an in-pack offer of a free cinema poster of each film.

Book group

"There will be weird goings-on, alternate realities and things coming to a dramatic head!" warns BBC Books range editor Justin Richards of *Timeless* – a new Eighth Doctor novel scheduled for August 2003 from *Ten Little Aliens* author Steve Cole. March 2003 will also see the release of *Short Trips: Companions* – a further hardback collection of short stories edited by Jacqueline Rayner for Big Finish.

The Third Doctor and Liz!



The November 8 issue of the free UK newspaper *Metro* featured an article entitled *Celebrities Behind Closed Doors* which revealed: "Liz Hurley's been on a shopping expedition to Harrods buying DVDs including *The League of Gentlemen* and *Doctor Who*. She told staff the Time Lord was a great favourite – 'but only with Jon Pertwee!'"

Catflap Colin

North West-based fan group Fans Like Us are presenting *Catflap: An Afternoon with Colin Baker* – to be held at the Premier Brands Social Club, Pasture Road, Moreton, Wirral, Merseyside from midday on Sunday 19 January. In attendance will be the guest of honour, Colin Baker and Big Finish producer, Gary Russell. Tickets for *Catflap* will cost £12.50 each or a group-booking discount of six tickets for the price of five. Cheques should be made payable to 'Fans Like Us' and sent to: An Afternoon with Colin Baker, 13 Gotham Road, Spital, Wirral, CH63 9AG. Further information can be found at *http://zap.to/fanslikeus*

Gallifrey One

North American convention organisers Gallifrey One are gearing up for their large-scale anniversary convention Gallifrey One: Episode XIV – The Faction Paradox. Peter Davison will now replace Sylvester McCoy, who has had to bow out due to work commitments, to join fellow guest of honour Colin Baker at the four-day event which takes place at the Airtel Plaza Hotel, Los Angeles from February 14-17. Full details are available from Gallifrey Conventions, Post Office Box 3021, North Hollywood, CA 91609, or at: *www.gallifreyone.org/futgally.htm*

WEBCAST: DOUGLAS ADAMS CLASSIC GIVEN A NEW LEASE OF LIFE!

Return to Shada!

Recording took place in mid-November for the Eighth Doctor's online début – a very special BBCi webcast from Big Finish Productions.

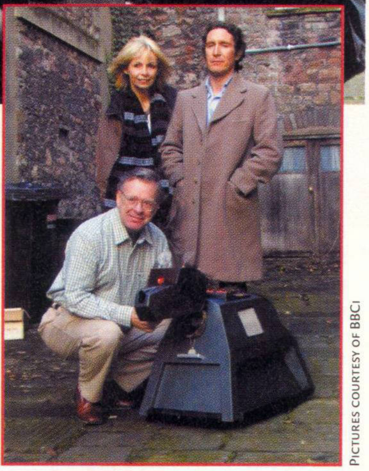
Spring 2003 will see Paul McGann team up with Lalla Ward's Romana and John Leeson's K9 in an audio adaptation of Douglas Adams' lost Season Seventeen six-parter *Shada*.

Swapping Cambridge for Bristol, an impressive line-up was assembled, including BAFTA-winning veteran actor James Fox (*The Servant, Performance, Remains of the Day, A Passage to India*) as scatterbrained Time Lord Professor Chronotis. *Fawlty Towers*' Manuel and ubiquitous TV narrator Andrew Sachs dons hat, cape and carpet bag as the villainous Skagra, whilst comic actor Melvyn Hayes, best remembered as 'Gloria' from It Ain't Half Hot Mum, plays Wilkin the Porter. *Ultraviolet, Pride and Prejudice* and *House of Cards* star Susannah Harker plays Claire Keightley, *Harry Potter*'s Quidditch captain Oliver Wood, alias Sean Biggerstaff, plays Cambridge student Chris Parsons and, last seen in *Doctor Who* in 1966's *The Highlanders*, distinguished actress and *Watercolour Challenge* host Hannah Gordon makes a wecome return to the show providing the seductive voice of Skagra's spaceship.

Adapted by Gary Russell from the original scripts, in conjunction with the BBC and Douglas Adams' estate, *Shada* will be webcast in six episodes, accompanied by illustrations by Lee Sullivan.

"This is a tremendously exciting project," says director Nicholas Pegg. "We've really pulled out all the stops on this one. We've had a fantastic time in the studio and I hope people will agree that we've done justice to one of the greatest writers *Doctor Who* was ever blessed with."

DWM was at the studios for the recording and a full report, plus exclusive pictures, will appear in the Spring.



PICTURES COURTESY OF BBCi

And now, on BBC7...

This month, December, sees the launch of a new digital radio station, which will provide a new outlet for *Doctor Who* audio.

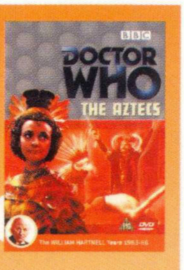
Being heralded as the "new home of radio comedy and drama" BBC7 will feature "broadcasts of classic hits from the archives such as *Hancock*, *The Goons* and *Round The Horne*. It will also include shows which went on to become TV hits such as *Goodness Gracious Me*, *Room 101* and *The League Of Gentlemen*." Intended as an off-shoot of Radio 4, the station will incorporate two hours of children's programmes daily and a slot called *The 7th Dimension* which "will mark the return of *Doctor Who* for the millions who missed the adventures of the Time Lord. The show disappeared from TV screens more than a decade ago and there has often been talk of resuscitating the classic show," according to a press release.

Third Doctor radio dramas *The Paradise of Death* and *The Ghosts of N-Space* are confirmed for broadcast in January with a three-hour *Who*-themed event planned for the new year. BBC7 is expected to broadcast 18 hours each day from 7am starting on December 15.

Decoration of the Daleks

In another Dalek audio triumph, BBC Audio books have been named 'Publisher of the Year' by the Spoken Word Publishing Association. Judged by a "panel of independent experts, including journalists, producers, writers and retailers", BBC Audio books picked up an impressive 18 gongs, including one for the CD audio release of the Hartnell 12-parter *The Daleks' Master Plan* which won an award in the 'Best TV and Film Adaptation' category.

Win Cocoa!



History teacher, Bride of Sacrifice, or High Priestess? And just what is Valerie Singleton doing on *The Aztecs* DVD anyway? Well, **DWM** is giving budding tomb raiders the chance to find out as the kind people at BBC Worldwide have slipped five copies of the gorgeously-VidFIRE'd, extras-packed and frankly Bab-tacular DVD of John Lucarotti's high-drama Hartnell historical *The Aztecs* our way.

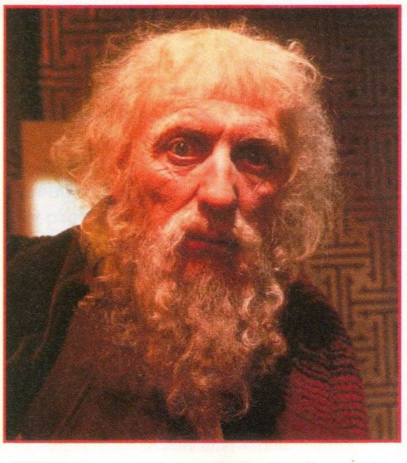
To be in with a chance of winning one, all you have to do is answer the not-so-(Ye)taxing question below. DVDs will be winging their way to the first five Perfect Victims whose correct answers are pulled out of the ornate multi-plumed headdress we happen to have lying around ...

Where did the Aztecs live?

Was it [a] Mexico; [b] Madagascar ; or [c] Merthyr Tydfil?

Answers on a postcard or stuck-down envelope marked NO, NOT BARBARA ... YETAXA! to the editorial address on p3 by 31 January, please ...

Goblet of Four?



Following the recent death of veteran actor Richard Harris, speculation has been rife as to who should step into his wizarding shoes to play Hogwarts' headmaster Professor Dumbledore in the forthcoming *Harry Potter* films. Names currently being put forward for consideration include Richard Attenborough, Peter O'Toole, Derek Jacobi, Christopher Lee – and one Tom Baker. His publicist Edward Hill suggested Tom as a candidate to play the wizard in the first Potter film *The Philosopher's Stone*; "I pushed very hard. He is tall enough at 6ft 4in and has the biggest teeth in showbusiness. He even played an elf in the film *Dungeons & Dragons* – the tallest elf on film. But film people don't jump at him. *Harry Potter* is so sanitised that they won't put the last British eccentric in it."

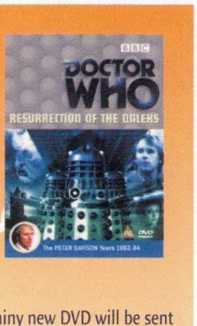
Whether Tom will be swapping his sonic screwdriver for a wand in the next Potter instalment *The Prisoner of Azkaban* remains to be seen, however we at **DWM** know that Tom's perfect casting would in fact be playing Hogwarts' Defense Against the Dark Arts teacher Mad-Eye Moody. (He's mad. He's moody. He has mad eyes. Mad-Eye Moody. Do you see?) The campaign starts here ...

Type Forty!

DOCTOR WHO 1963-2003

Celebrating in style, BBC Worldwide have commissioned a special 40th birthday *Doctor Who* logo to publicise our favourite Time Lord's ruby anniversary. Products released in 2003 will be stickered with the logo, which has been designed by **DWM**'s Clayton Hickman.

Win Dirty Den!



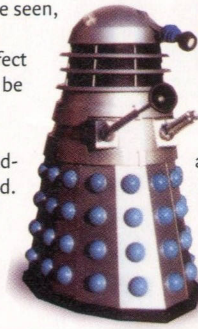
I think it was Aunt Vanessa who once said "if you stop enjoying it on VHS give it up – and get hold of a digitally-remastered DVD packed with commentaries, extras and featurettes instead ..." (Or at least she might have done had she not been turned into a twisted mis-shapen doll in a lay-by off the A413 – the silly cow). Anyway, for those of you who won't shrink away from high body-counts and foam fights, we have five copies of Davison v Davros Dalek death-fest *Resurrection of the Daleks* to give away.

All you have to do is answer the killingly easy question below, and a shiny new DVD will be sent to the first five gun-toting double-crossing mercenaries pulled out of a ludicrously-shaped Dalek Trooper helmet.

In which of the following did Resurrection's Maurice Colbourne play the lead character?
Is it [a] *Howard's End*; [b] *Howard's Way*; or [c] *Howard the Duck*?

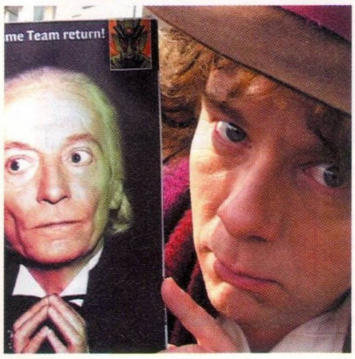
Answers on a postcard or stuck-down envelope marked I'M GOING MAD! DALEKS, TIME CORRIDORS – NOW THIS! to the editorial address by 31 January ...

Dalek-controlled Radio?



The Daleks are to be the subject of a Radio 4 documentary to tie in with *Who*'s anniversary year. Described as "an affectionate tribute to the Doctor's arch-enemies", the programme is set to look at the origins, history and development of "Skaro's finest" and is to feature contributions from "the men who donned the tin headgear and those who created and styled the arch-enemies of the man from Gallifrey!". Featuring some of the major players in the Dalek's development, the programme will include contributions from: Verity Lambert, Ray Cusick, Roy Skelton, Cy Town, John Scott Martin, Alexei Sayle, Terry Molloy, writer Kim Newman and many others. Produced by David Priest, the programme is due to broadcast on Saturday 1 March at 10.30am.

Dead funny


me Team return!

Radio 4's impressionist sketch show *Dead Ringers* successfully made the transition to TV in November for a six-part run on BBC2. While the programme retains it's topical roots, Jon Culshaw, best known to *Who* fans for his uncannily accurate Tom Baker impersonation, said that the series is to include "a few of the old favourites like David Dickinson, Dale Winton, Tony Blair and George Bush, and some new characters as well, like the team from *Would Like to Meet*, and Simon Schama's *History of Britain*."

Culshaw's Fourth Doctor makes his TV début on location in Acton for a spoof of the documentary series *Living with the Enemy*. "The Cybermen have moved to Essex" Culshaw explains, "and the Doctor is moving in with them for the weekend. It's been great fun. Originally we thought about doing this with Daleks but it happened with Cybermen in the end, which has probably given us a lot more comic opportunities!"

Outside the Spaceship

compiled by Dominic May

It's Behind Who!

The panto season is upon us and the following involve figures from the world of *Who*: *Dick Whittington* starring **Colin Baker** as Sarah the Cook at the Wyvern Theatre, Swindon from 13 December to 11 January (Box Office 01793 524481 – Prices £13.50, £12.50); *Mother Goose* with **Frazer Hines** at the Connaught Theatre, Worthing from 7 December to 12 January (B/O 01903 206206 – Prices £14.50 to £6.50); *Peter Pan* starring **Bonnie Langford** at the Richmond Theatre from 12 December to 19 January (B/O 020 8940 0088 – Prices £17.50 to £10.50); the **Peter Purves**-directed *Aladdin* at the Regent Theatre, Stoke-on-Trent from 12 December to 12 January (B/O 01782 213800 – Prices £16.50 to £7.50). This will be the 26th pantomime Peter has directed. **Louise Jameson** is writing a children's Christmas musical which she hopes to present in a year's time.

Doctor Strange

Tom Baker will appear in an episode of BBC1's forthcoming demon hunter series, *Strange*, no doubt drawing on his past experience as a monk to play Father Bernard. He is also the narrator of a Radio 4 loose adaptation of *Candide*, and plays filthy 1970s film director Derek Asquith in an episode of the new BBC3 sitcom *Swiss Toni*, due for broadcast early in 2003.

Cyberpunk Sylv

Sylvester McCoy has been starring as Cutler opposite *The Pirate Planet*'s **Bruce Purchase** in *Live From Golgotha*, a time-travelling cyberpunk play featuring a live television broadcast of the crucifixion, at London's Drill Hall Arts Centre running until 1 December. In the New Year he will be touring as Selsdon in *Noises Off* kicking off at the Churchill Theatre, Woking. After panto, **Colin Baker** will rejoin the tour of *Corpse!* in February commencing with a visit to Colchester. Full details of both tours next issue. **Michael Jayston** plays Tony in Donald Churchill's domestic comedy *Moment of Weakness*, which set off on tour on 12 November running through to March. **India Fisher** recently understudied the Alan Ayckbourn play trilogy *Damsels in Distress* at London's Duchess Theatre and on 22 October featured in a special understudy performance.

Dalek Reproduction

The estate of the late **Terry Nation** recently blocked writer John Dixon from using the title *I Was Conceived in a Dalek* for a play, which was performed in November at the Etcetera Theatre, Camden. He said, "It only crossed my mind about copyright when I heard the KitKat advert had been pulled because they hadn't got permission to use the Dalek. I always thought the Dalek was public property." He ended up calling it *I Was Conceived in an Android*.

Did You Miss?

Peter Davison on BBC Choice's *The Ralf Little Show* on 1 November in which he sang and played his theme song from *Button Moon*; *The Aztecs*' composer, **Richard Rodney Bennett**, on Channel 5's *Open House* with Gloria Hunniford on 6 November.

Coming Soon ...

Three new *Jonathan Creek* mysteries featuring *The Curse of Fatal Death*'s **Julia Sawalha** and produced by **Verity Lambert** on BBC1; **Maureen O'Brien** in an episode of *Heartbeat* early in the New Year; *Servants*, a new *Upstairs Downstairs*-style BBC1 drama produced by **Matthew Robinson**; the sequel to *The Rocky Horror Show* with music by *The Trial of a Time Lord* Parts Five to Eight's **Richard Hartley**.

Obituary

Charmian May who played Barbara Taploe and Margaret Wyndham in the P.R.O.B.E. video releases *The Devil of Winterbourne* and *The Ghosts of Winterbourne* died on 24 October.

Timelines

**Send your letters to Timelines, DWM, Panini House,
Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ
or e-mail us at dwm@panini.co.uk (marked 'Timelines' in the subject line)**

Lookee Likey

A man called **Alan Barnes** (sure I know that name from somewhere ...) has been in touch with an update on 1994 *Baker Street: Sherlock Holmes Returns*, a TV movie mentioned in *Timelines* way back in prehistoric times (**DWM** 247, actually). Then, Dominic Watson drew our attention to the similarities (lead actor's faux-Victorian, long-haired appearance; lead befriending female medical doctor; lead reforming street urchin; lead's arch nemesis arriving in town; film's San Francisco setting; big motorbike chase, etc, etc) between that US TV movie and our very own *Doctor Who*-flavoured one from 1996.

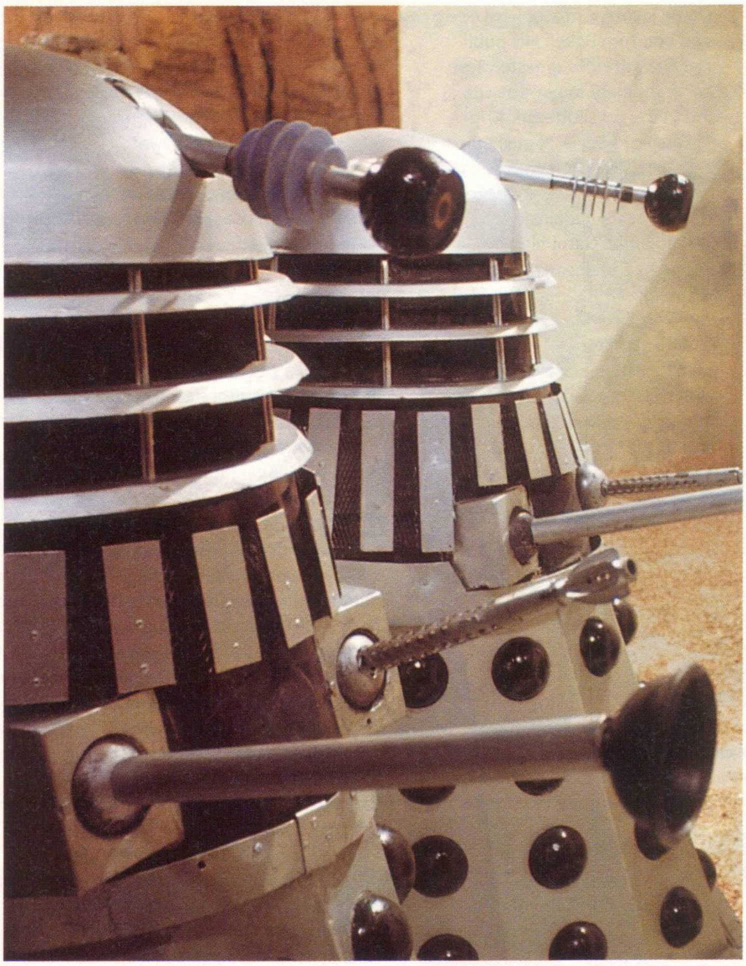
Now, Mr Barnes (no, still can't quite remember where I've heard of him) has supplied us with a photo of Sherlock Holmes himself (actor Anthony Higgins) just to hammer the point home.

Blimey!

"I held back death ... er, Watson."

We also heard from

Ken Holtzhouser ("I think I've noticed something that explains why there are so few Colin Baker/Nicola Bryant pairings for Big Finish; is Nicola afraid that Colin will be so overwhelmed with nostalgia he'll bite her on the bum? Mind you ..."); **Wayne Fox** ("I'd like to give many thanks to **DWM** for mentioning the Mallarkey website. Thanks to Mallarkey, I managed to get hold of the *Trial* VHS Tin Set and *The Chase*"); **Nick Rosenman** ("Many of the actors who played Doctors, companions or monsters are sure to be teaming up for the 40th anniversary, but one combination in particular would be very special, those Dalek voicemeisters – namely Peter Hawkins, David Graham and Roy Skelton. Is there any chance that Big Finish could nab them?"); and many more ...



"We-must-chase-Rich-ard-Cam-er-on's-wife-ac-ross-a-riv-er! Or-some-thiiiiing!" © BBC

Post-postmodern

I read and thoroughly enjoyed Lance Parkin's article on the postmodern aspect of *Doctor Who* [**DWM** 323]. I'm surprised that people rarely cite the show's capacity to laugh at itself as a reason for loving it, because it is always the first thing I say when people ask. It's a common response when I admit to being a fan that people cry "But it's a load of rubbish!" and I say, "Exactly! And it knows it is. That's why I love it!" I'm also looking forward to reading the next part of Gareth Roberts' marvellous *Guess Who?* article, and perhaps one day having enough money to buy all the novels and actually catch up on them enough to truly know what's going on!

Dan Tessier
Via e-mail

Laughing at ourselves for laughing at something that laughs at itself – is that postmodern postmodernism? Not quite sure about how far the Daleks can be regarded as "implausible"? Okay, everyone knows they can't climb stairs. Having said that, a tank can't cross rivers or go up steep slopes, but that didn't stop the Blitzkrieg overrunning most of Europe. A Dalek would surely just blow up the building rather than worry about stairs. As for being "silly" – all I can say is that my wife was too scared to enter the room after the Dalek at the Derby industrial museum 'spoke' to us! All in all, though, a really interesting bit of analysis.

The article did, however, miss out the greatest piece of postmodern irony associated with the programme. Surely the award goes to Michael Grade and Jonathan Powell? They scrapped the show on the basis that is was rubbish – when they were the two ultimately responsible for its quality. A postmodern way of admitting that they failed in their own jobs?

Richard Cameron
Chesterfield

If, as Lance Parkin states in his article on the subject of postmodernism in *Doctor Who*, more *Who* fans prefer *Buffy* to *Star Trek*, I wonder does that mean that the average age of *Doctor Who* fans is going down? My memories of *Doctor Who* stretch back to Patrick Troughton, which tells you that I am in my early forties as are most of the *Doctor Who*/science fiction fans that I socialise with. I find that when we discuss TV amongst ourselves, our non-*Who* sci-fi preferences run to *Star Trek*, *The X-Files* and *Stargate SG1* (the one SF show left where the hero is actually older than any of us!). Non-SF preferences seem to be shows like *The Sopranos* which deal with mid-life crises rather than teenage angst like *Buffy*. So maybe the old guard are dying out and the main body of *Doctor Who* fans are those raised on Colin Baker's Doctor and non-SF series like *EastEnders* and *Neighbours*? This would make sense to me as *Buffy* is basically *Neighbours* with vampires. I guess this means that me and my friends are a bunch of dinosaurs. Oh well, here comes Adric and that freighter ...

Don Young
Via e-mail

Buffy meets Neighbours? Whatever next? Doctor Who meets EastEnders? Oh, hang on a minute ...

Has Lance Parkin decided to write drivel and nonsense just to fill up your mag? *Doctor Who* has never been blatantly self-referential *a la The Simpsons*. There are huge differences between the two shows. *Doctor Who* almost never mentions *Frankenstein* even when it was doing a takeoff on it. *The Simpsons* featured Momma Simpson having a *Lost in Space* fantasy with Marge as Maureen and Homer as Dr Smith in the *Jupiter 2*. *The Simpsons* also featured the Batmobile from *Batman*. *Doctor Who* never plays this game, which admittedly can be quite fun. Calling *Doctor Who* postmodern is just stretching for something to put in the magazine. By the way I enjoyed the rest of the mag, even the comic strip this time. But do we really need interviews of people that have been interviewed to death (including in your pages?)?

Charles Mento
Via email

If you mean Mr Baker, Charles, then yes – at least according to 99% of our postbag!

Conspiracy weary?

Once upon a time, there was a series which intrigued fans by virtue of a complex ongoing storyline. But it went on too long, with endless extra details being added and little being provided in the way of answers. People became disenchanted as a result, but the story dragged on. I'm talking about *The X-Files* – but I could be talking about the Eighth Doctor novels! If the next began with the line 'the Doctor woke up and it was all a dream', I don't think I'd be too upset ...

Paul Tapner
Poole

Doctor Who knight

Tom Baker is one of the most successful British actors of our time. As the Doctor, he captivated our imagination and captured a 'golden age' of British sci-fi. Outside *Doctor Who*, he found success in a wide range of roles on stage and screen. As a figurehead of British TV, and a pioneer of British sci-fi overseas, isn't it time he got a knighthood?

I suggest **DWM** prints a petition requesting that he be made 'Sir Tom'. Fans worldwide could persuade friends, relatives and colleagues to sign it, and then forward it to the Queen.

If *Doctor Who* is the show on everyone's lips, the BBC may just be swayed to try again. So let's do something pro-active!

James Spence
Fife

Great idea! Now please, Tom, we've got work to do ...

Cover of the Vervoids

I love **Doctor Who Magazine**. Receiving it each month is a real pleasure for me, so it pains me to criticise. However, something has irked me for some time now: the covers are so drab!

You have marvellous design throughout the magazine. Great artwork, rare photographs with witty captions, superb layout, clear typefaces (with more words per page than other TV spin-off magazines), but the continuous use of one main photograph on the cover, with the occasional inlaid photo or artwork, would hardly inspire the casual reader to pick up the magazine.

Take **DWM** 323, for instance. A Vervoid, for goodness sake! Perhaps some people were wondering how a gardening magazine had made its way into the fantasy and science fiction section ...

Peter Frankum
Via email

I think the last time I wrote to **DWM** was back in the 1990s when I was particularly enthusiastic about the giant posters that were a regular theme in the magazine at the time. Of course I was much younger then. Nowadays I'm a more discerning reader. The Watcher's back page is always the first thing I read – intelligent, funny and fond. And your Colin Baker interview has been great so far – so glad you're expanding it to five parts. Colin was always 'my' Doctor, and when my parents took me along to meet him when he was opening a local store he was very kind to the shy little girl I was at the time. It's so pleasing to see him receive the appreciation he deserves. On a more important note – I love your covers! Maybe you could turn them into posters?

Vanessa Coombes
Bristol

Is it just me, or does that Vervoid on October's cover look rather phallic?

Carole Clay
Via email

We would answer that, but we're a bit busy finishing the cover for our Erato Poster Special ...

In the (Vid)firing line

I agree with Vanessa Bishop's wariness of the VidFIRE'd *Aztecs* [**DWM** 322]. I will be sticking to my manky old VHS copy, ta.

VidFIRE has changed the show entirely, turning its filmic quality into bright, overlit video. Surely one of the touchstones of *Doctor Who* fandom is the fabulous film of *Spearhead from Space* or the jungle of *Planet of Evil*. The VidFIRE'd *Aztecs* emphasises its studio bound origins, and detracts from the story, from the costumes, and from Jacqueline Hill's finest hour.

Where does 'improving' old stories end? The CGI extras on the *Ark In Space* disc weren't at all compatible with the rest of the show, but at least they were an optional extra. Is modernising something a bit old and creaky *really* a good thing?

Chris Winwood
Via email

I enjoyed **DWM** 323 – just a few a things I'd like to mention;

In Lance Parkin's piece he suggests Homer wrote about Troilus and Cressida – they actually first appear in a twelfth century AD telling of the Trojan War story. He also says Tom Baker may not have played a character called 'Doctor Who' – the end credits and *Radio Times* for most of his run would suggest he did, actually.

In Colin's interview, you allude to the less than stellar line up of the *Who Cares* single, forgetting the one famous person in it (at the time) Phyllis Nelson, who'd just had a number one with *Move Closer*. You also wonder aloud where Gareth *A Fix with Sontarans* Jenkins is these days. Could he be the Gareth Jenkins who does sound design for Big Finish by any chance? I met him once but was too shy to ask. I'd love it if it was him.

In the *Archive* feature I was shocked to discover their was no mention of the fact the Mogarians' computer game was some surreal two player version of Aardvark software's *Zalaga* for the BBC Model B Micro, a shocking oversight!

In the comic strip first panel, unless I'm much mistaken, Izzy's stepmum is played by McGann in drag. I bet this will later prove dead dead significant in a complex story arc stylee ...

Oh, and contrary to your review of the Sarah Jane Smith audios, I believe Duncan "Chase Me" Norvelle is, in fact, a heterosexual. Thankfully, you didn't call him TV funny man, so you got that right. Lawks, I need to get out more ...

Ian Potter
Via email

We're, er, glad you enjoyed the issue. Sigh.

Firstly, well done on the continuing high standard of each issue of **Doctor Who Magazine** – it really does get better each time and I look forward to the release of each issue. I've just read Part Four of the *Uroboros* comic strip and thought the standard was superb, with an excellent portrayal of the Eighth Doctor – back to the 'childhood hero' the Doctor always should be. I'd love the magazine to publish a *Doctor Who*-style graphic novel in the style of the comic strip – a full-length Eighth Doctor story with the magazine team joining up with Big Finish for an Eighth Doctor/Charley comic strip adventure. How about it?

Richard W Taylor
South Yorkshire

Graphic novels are something we're looking into at the moment. But, as usual, it all comes down to money ...

Well, it seems that you are almost done publishing the *Archives* by Andrew Pixley. Are you going to be having *Archives* for the broadcast audio stories *Slipback*, *Paradise of Death*, *Ghosts of N-Space*, and the recent stories from BBCi? What are you going to do with the space in the magazine after the *Archives* are over?

I have a suggestion. In issues 307-312 you published two Troughton stories from *TV Comic* not reprinted by *Classic Comics*. There are still 110 stories you could present from *TV Comic* or *Countdown*.

You could also print the Eighth Doctor strips from *Radio Times* including the two stories that were replaced by *Coda*.

Nadir Ahmed
via e-mail

Yes; yes; yes; no; not telling yet; we'll think about it. Bye!

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“I was frustrated at not being allowed to finish what I started”

“CARROT JUICE, CARROT JUICE, CARROT JUICE!” A BIG FINISH FOR THE SIXTH DOCTOR? HARDLY! IN THE FINAL PART OF OUR MAMMOTH INTERVIEW COLIN BAKER – VOICE PERMITTING! –TELLS BEN COOK ABOUT LIFE AFTER *DOCTOR WHO*. OH, AND *DOCTOR WHO* AFTER *DOCTOR WHO*, TOO ...

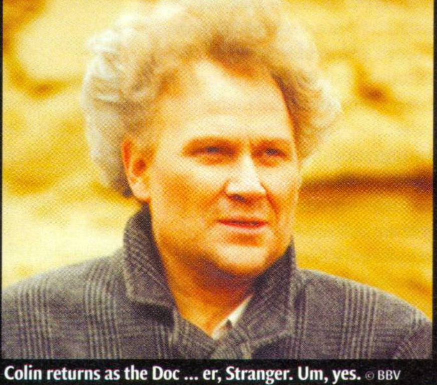
“Oh look – it's a review! Ah hah! We must have had a reviewer in last night.” Colin Baker's powers of deduction are directed at a press cutting from one of Canterbury's haughtier local newspapers, passing judgement on his performance in the UK tour of Terence Rattigan's wartime stage drama *Flare Path*. “Oh God! How odd!” Colin looks alarmed. “Hang on – that rhymed! Ooh.” Then again, you might look like that too, had you been grilled (metaphorically), probed (figuratively) and interrogated (politely) for over five hours by a four-weekly, BBC-licensed periodical.

“I've been described as ‘totally unrecognisable’,” he exclaims, waving said newspaper cutting in the air. “*Unrecognisable!* What does that mean?” A bad review? “Not for me, but ...” One of his *Flare Path* co-stars hasn't been so lucky. “Oh dear. How *very* odd. What a poorly-written piece,” he grimaces, shoving the cutting back into its envelope and announcing that “this makes no sense at all, so let's consider it an overwhelmingly positive appraisal!” Colin Baker has never been one to take much notice of reviews. “Oh no – they're fish and chip wrappers tomorrow ...”

This is just as well, because some of his critics – many of them fans – were less than complimentary about his portrayal of Doctor Who. “And I was hurt,” he admits, “but you have to move on. I mean, those polls that you read – I'm down the bottom with William Hartnell, because nobody can bloody remember what he did! Too many fans have been affected with ‘Colin Baker is no good’ syndrome, but I am heartened to hear that now, thanks largely to the audio dramas, I'm enjoying something of a renaissance, though I have to take that, too, with a pinch of salt ... I'm not sure polls are a good idea. All they do is make some people happy and others unhappy.” Except, perhaps, the **DWM** poll ...? “Well, maybe!

“If you say that I'm a shit actor,” he sighs, “or that I'm the least popular Doctor Who, I can take that on the chin, but ... There has only ever been one incident that really got to me ... I mean, I hesitate to bring it up, because it will make a wound raw ... There was a fan magazine in Liverpool that published some really disgusting jokes – appallingly distasteful – about the fact that my son had died. They were comparable to what David Beckham has had to put up with – shouting from the terraces, ‘I hope your baby dies of cancer’, you know, that sort of thing – but my baby actually *had* died. And they made jokes about it, which really staggered me – that there were people out there who professed to like the show, but who chose to celebrate it by mortally hurting the lead actor ... I was being paid to do a job, that's all. I mean, the perpetrators still hover around fandom ... They've apologised frequently, but there are some things that apologies cannot obliterate. That has blighted my relationship with Liverpool ever since.”

‘I got over the fact that I'd been sacked within 24 hours. Actors learn to live with disappointment ...’



Colin returns as the Doc ... er, Stranger. Um, yes. © BBV

Nevertheless, sitting in his dressing room (the largest that Canterbury's Marlowe Theatre has to offer), sipping Red Bull (we exceeded the recommended daily consumption a couple of hours back), Colin presents the image of a man at peace with himself. “Mmm, yes – I suppose I am,” he says, with taurine-fuelled abandon. “In many ways, I'm happier now than I've ever been. Or satisfied, at least, which hasn't always been the case ...” Indeed. How long did it take him to get over the fact that Season Twenty-Four of *Doctor Who* would be going ahead without him? “Within 24 hours, to be honest. I'm an actor – I live with disappointment all my life. I mean, people say, ‘Were you unhappy? Were you sad?’ ... I wasn't any of those things; I was just frustrated at not being able to finish what I'd started.

“A few days after my sacking, I thought, ‘Right – I'm not having this!’, so I rang up [Head of Series and Serials] Jonathan Powell's office and made an appointment to see him. I'm not a pushy person

about getting work, but if people treat me badly when I'm working, I mean, I'm quite aggressive about telling them how I feel. When I turned up for our appointment, like, three weeks later, Powell said, ‘What can I do for you, Colin?’ ‘Isn't it obvious?!’ I said. ‘I've been sacked and I want to kno–’ ‘You haven't been sacked,’ he cut in. ‘I want to make it clear that we're very happy with what you've done. I think you've been an excellent Doctor Who. We have no complaints whatsoever ...’, which rather seemed at odds with the fact that I'd been sacked!

“Powell explained that he and [BBC1 Controller] Michael Grade had discussed the future of *Doctor Who* and had come to the conclusion that what the programme needed was the injection of a new lead actor. ‘We think that three seasons is the optimum,’ he said. I pointed out that I'd only done *two* seasons. ‘There was a gap in the middle,’ he retorted, ‘so you've done three years, really – but we would like to contract you to do the first story of the next season. We'll get Pip and Jane [Baker] to write a really good script for you ...’ This conversation was taking place in October 1986. The next season was due to start shooting in April. ‘You're asking me to commit myself to four weeks of work for next April?!’ I said. ‘No way! If I'm going to go, I need to go now.

“‘Alternatively, give me the whole of the next series,’ I suggested, ‘and let me leave at the end of that, which will give us all time to do it properly ...’ We left it that we would both think about our positions – but I never heard another word. I thought the BBC would come back to me – let me make a season, maybe, before stepping down – but they never did. And I made the right decision,” he asserts, “because John [Nathan-Turner, producer] told me later that he had been instructed to cast a new Doctor well before my meeting with Powell, who clearly had no intention of offering me a final series. Thank God I didn't trust the BBC.”

How much could the BBC have offered Colin to persuade him to record a regeneration sequence? Is there a price on his head? “Hah, hah. I'm appalled to say that there probably is a figure for which I would have said yes, but it isn't a figure that the BBC would ever have paid. If they had offered me, say, 25 grand for a regeneration scene ... Yeah – I'd have done it. Of course I would, which just proves that I'm as shallow as everybody else. I've got my price! But the kind of money that they were going to offer me? Not a hope! If the BBC make arbitrary decisions, they have to pay the price.”

Not for the first time, Colin found himself bemused by the fans' reactions: “I got harangued for being selfish! ‘You could at least have done a regeneration!’ Erm – why? What did I owe that programme? The programme makers valued *me* so lowly ...” What did Colin think of his successor? “I resolutely refused to watch, because I didn't want to be asked to comment. There might have been part of me that wanted Sylvester [McCoy] to be crap – not for Sylvester's sake, bless him, but because I wanted them to suffer because they'd got rid of me. That would have been petty, so it was much safer not to watch. I still haven't seen any of Sylv's episodes – not through lack of interest, but through lack of time. I mean, I know Sylv now, and I'm sure he was very good.”

Shortly after leaving *Doctor Who*, Colin revealed all – well, sort of – to the *Sun* newspaper. A wise decision? Or a lapse in judgement? “They offered me a large sum of money,” he shrugs. “And at that point, it was damage limitation, because I'd suddenly lost what I thought was going to be a year's income from *Doctor Who*, so I was very happy to accept the *Sun*'s offer – with restrictions, I mean ... I asked for copy approval. And I refused to dish the dirt – but they wrong-footed me ... They always do it with headlines. I checked the text, but then they added on a headline, something like ‘COLIN SLAMS SWINE GRADE’, which I didn't say, but ... I'm sure Michael Grade didn't lose any sleep over it. He doesn't care a jot about *Doctor Who*. And neither does Powell.”

Donning the coat once again – well, it was for charity after all! – in *Dimensions in Time*. © BBC

One week after John Nathan-Turner informed the actor that his contract would not be renewed, Colin received a phone call from the BBC publicity department inviting him to events in Los Angeles and New York to celebrate 50 years of television. “I was asked to go over with Joanne Whalley and Bob Peck – who'd been in [BAFTA-winning BBC2 thriller] *Edge of Darkness*, which was the critical success of the year – to represent the acting talent of the BBC! ‘Are you sure?’ I said. ‘Michael Grade has just given me the boot.’ ‘Oh that doesn't matter,’ they said! ‘We want you to do it.’ And so off I went to America ... And as chance would have it, I was sitting in the back of a limo with David Dimbleby, who was a really nice bloke, and we were chatting away – when a Rolls-Royce pulled up beside us being driven by none other than Michael Grade, whom David Dimbleby knew, so he wound down our window and suggested we go for a drink! I don't know if Grade knew I was there!

“We followed this Rolls-Royce to his club. So, a few weeks after I'd been sacked by Michael Grade, I found myself sitting next to his then-wife around a huge dinner table in New York! There were about eight of us; he managed to position himself as far away from me as possible. There was a lot of chat going on. And Michael Grade's wife, trying to be polite, said, 'When do you start on your next series of *Doctor Who*, then, Colin?' 'I'm, erm, not doing it anymore,' I said. 'Oh – why's that?' 'You'll have to ask your husband.' How embarrassing. '*Michael!*' she said. 'Why isn't Colin doing *Doctor Who* anymore?!' An awkward silence. 'I, erm, don't think that this is the time to discuss that, dear,' he said, which rather ended the conversation, but it was amusing while it lasted. And I did get some nice champagne out of it!"

Does Colin still feel any resentment towards the BBC? "Not really – the BBC isn't the same place now. Jonathan Powell isn't there. Michael Grade isn't there. The BBC doesn't exist other than as a building in which people come and go. A load of different people work at the BBC now. There isn't a BBC to feel resentful towards. Rather than resentful, I feel an amused fatalism, really. If somebody doesn't like my acting, I'd much rather they got rid of me. I was told that it wasn't that, though; I genuinely believe that it was more about destabilising a programme that Michael Grade didn't like in order to get rid of it. I don't hold any particular grudge. People say that I'm very brave saying these things about Michael Grade. Actually, I'm far safer saying things about Michael Grade – not that I've said very much – than I am about a producer or director, because they're the ones who do the casting. Michael Grade isn't going to veto me. He wouldn't be so petty."

After his departure from *Doctor Who*, Colin returned to the theatre, appearing in highly successful runs of *Corpse!* and *Deathtrap*, as well as having a four-month stint in the West End farce *Run for Your Wife*. After directing a play called *Bazaar and Rummage*, Colin was asked to play the Doctor once again – this time on stage, taking over from Jon Pertwee in theatrical spectacular *The Ultimate Adventure*. "I was asked to do the second half of the UK tour," Colin reveals, "before the play even opened, because Jon only wanted to do the first four months. I don't know whether other Doctors had turned it down first, but I agreed to do it. I mean, I've done so much stage work – what Patrick Troughton called 'shouting in the evening'. And on television, the director can edit out your best scenes," he chuckles, "but on stage, the actor is in control, so you can completely change what the director wants you to do – and they can do bugger all about it! You'll have a row with them afterwards, of course, but it's the one time that the actor *does* have power."

'On stage the actor is in control – it's one of the few situations where we *do* have real power!'

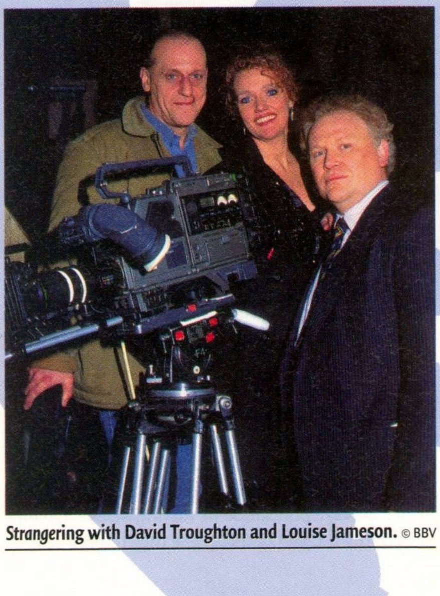
The Ultimate Adventure relied heavily on musical numbers and state-of-the-art theatre effects – "I know they had technical troubles," Colin cringes. "I went to the first night at Wimbledon Theatre ... I sat and watched it with Carole Todd, the director. The TARDIS 'landed' on stage, Jon Pertwee threw open the door ... His big moment had arrived ... He stepped out ... And there was a blackout! Hah, hah! Just as he let rip with 'I am the Doctor!', the whole stage was plunged into darkness! And knowing Jon as I did, he would have been livid, because he liked to make an entrance, but it was blown out of the water.

"I was asked by the writer, Terrence Dicks, whether I wanted any changes made to the script when I took over," he continues, "but there were only two that I could think of, because the mere fact that I was playing the part made it different ... One change was to the 'reverse the polarity of the neutron flow' line, which I couldn't say, obviously, so we changed it to 'reverse the linearity of the proton flow'. The other change was to cut out the aikido, because clearly the Sixth Doctor doesn't do that. 'What I would like to do,' I said, 'is have a sword fight without knowing that I'm having a sword fight!' I pick up this sword, but I'm talking to somebody and gesticulating, so I'm having a sword fight without knowing it! I didn't want to kill this person deliberately; I kill him by accident, which sort of worked." *The Ultimate Adventure* proved to Colin that, despite the brevity of his tenure as the Doctor, he had amassed a loyal following: "I had four very happy months touring the country ... We came here, actually. There's a poster on the wall somewhere ..."

Laser quest: reprising the Sixth Doctor on stage in *The Ultimate Adventure*. © BBC

And back when Big Finish was but a twinkle in Jason Haigh-Ellery's eye, Colin starred in several straight-to-video *Doctor Who* spin-off dramas for independent producers BBV, playing a character called the Stranger, who, for legal reasons, was not called Doctor Who. "The issue of whether it was *Doctor Who* or *The Stranger* or whatever was clearly between [BBV producer] Bill Baggs and the BBC. They haven't sued him yet, so that must mean they're happy! I mean, I wasn't pretending to be Doctor Who ..." You were playing a different character entirely, then? "Oh yeah. But Nicola Bryant was there, so I guess people can draw their own conclusions! Over the three or four films that I made, the character evolved. Those films were interesting to do. I just like working. Whatever the work is, if I'm free, I'll do it ..." Unless it's a 90-minute *Doctor Who* film commissioned by BBC Enterprises in 1993, of course ...

"*The Dark Dimension* was ill-advised. My initial reaction was threefold," says Colin, counting them off on his fingers: "Is it a good idea to do *Doctor Who* again? How much [will I get paid]? And what's the script like? Not in that particular order, but ... I am known as having played Doctor Who, so doing it one more time might not do any harm. And it might remind people that I can act. We never got round to talking about money. And as for the script ..." He grimaces: "The whole story was centred around Tom Baker! The rest of us only had a few pages each. The story worked perfectly well without us. And the script itself wasn't fantastic, although it had a good villain, but those bits for Peter [Davison], Sylv, Jon and myself had clearly been bolted on. I had a scene ranting at the Time Lords about their treatment of the Sontarans; Peter had a scene ranting at a Cyberman trapped in a time warp ... it was ludicrous!


Strangering with David Troughton and Louise Jameson. © BBV

"'You awful Cyberman!' Peter had to say. 'Why are you so wicked? Why are you destroying all these people?' And the Cyberman replies: 'They are the enemies of the Cyber-race!' 'What will you do when you have destroyed them all?' 'Oh. I hadn't thought of that.' And that was the scene! I promise you – it was *awful*. And Jon Pertwee was really upset. He was deeply offended. There isn't a law about this, I suppose, but if you're going to have one Doctor as the main character in an anniversary story – which you needn't, but if you are – you use either the senior or the current incarnation. To arbitrarily choose Tom just because he was seen as the tricky one to get ...

"The BBC had made a cock-up with *The Five Doctors*, so they wanted to get Tom on board for *The Dark Dimension*. The rest of us could sink or swim. When I read that script, my agenda was 'unless they offer me a million pounds, I'm not doing this bloody awful scene!' And then, thank God, someone who'd been on holiday or something arrived back to find

Plenty of room inside! Nicola Bryant and Colin Baker reunited with *that* coat!

that BBC Enterprises were planning to make *Doctor Who*, so they squashed the thing flat!"

The Dark Dimension would have been directed by Graeme Harper, with whom Colin worked on *Revelation of the Daleks* ... "He was such a good director! He called everybody 'guv'! Most of my *Doctor Who* directors approached me in terms of 'the Doctor is the Doctor and he does his own thing', so directorial input in terms of my characterisation was minimal. In a sense, directors trusted me to get on with it. I mean, just about any actor in Equity could play the Doctor, frankly. A lot of directors sit up in the control room pushing buttons, but Graeme was always down there with you on the floor. He was a creative, hands-on, in-your-face kind of director, which is why I was sad that *The Dark Dimension* was so inappropriate. He rang me up full of enthusiasm about it: 'Hello, mate!' he said. 'Isn't it great? We're going to be working together again!' And I had to pour cold water on it: 'I'm fond of you, Graeme, and I love you deeply,' I said, 'but there is no way that any of us are going to do *The Dark Dimension*.' He was really disappointed: 'Can you think about it?' he said, but our thinking had been done. That said, if anybody could have made it work ..."

The 30th anniversary year did herald a celebratory story of sorts, however ... "If you're asked to do a charity thing for it?" stresses Colin, "you do it without much of a second thought. *Dimensions in Time* was cobbled together very quickly on the basis of who was available. I think, in a sense, it had nothing to do with *Doctor Who* – I mean, it featured *Doctor Who* characters, but it also featured *EastEnders* characters, didn't it?" Does Colin watch *EastEnders*? "Not really. They all sound as if they have throat infections. Oh no – *Dimensions in Time* was just a footnote. And it doesn't inform either of those two programmes. We just did it to raise money – it was a bit of fun. I remember being knackered having to run after that bloody helicopter! And it gave the Brigadier a chance to work with me. It was nice to be reunited with so many friends ..."

I wonder whether Colin was as enthusiastic about being reunited with his *The Brothers* co-stars – including his ex-wife, Liza Goddard – in that recent edition of ITV's *After They Were Famous*. "In some cases it was lovely," he says, cautiously, "but in others it was, ahem, interesting. Actors are an affable lot. If there was any down side to that reunion, it was that there were cameras there, so I was aware that I couldn't do or say anything even slightly controversial – call someone a 'fat old bastard', which you might well do were there no cameras ..." You wouldn't have! "Hmm, well, someone might have called *me* that! We didn't get scurrilous, I mean, so it was only when the cameras went away that we really had fun ... I don't understand how, in only a couple of days, people on shows like *Big Brother* can lose their awareness of the cameras to such an extent that they behave so appallingly. I probably wouldn't, I suspect, but maybe I'm wrong."

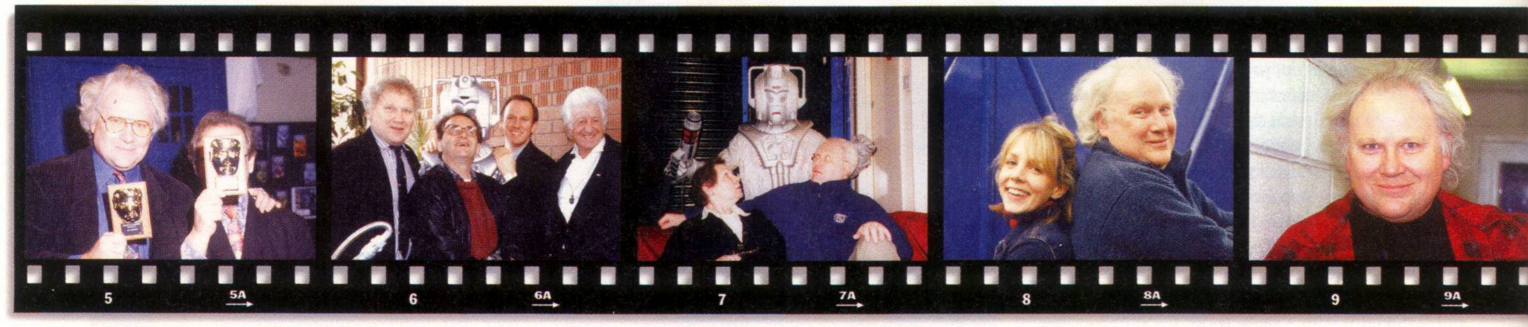
Asked his opinion on the acting profession today, Colin shakes his head and says: "The casting system in this country is such that there are a dozen actors and actresses who are seen to be 'bankable', so they play parts irrespective of suitability, which is a great shame. You have to have talent in the first place, I mean, and talents can be of varying sizes ... Actors have never been in control, but they're even less in control nowadays. No one takes risks these days. All you get is the lowest common denominator. This profession isn't much fun anymore." Does Colin ever feel like retiring? "Oh yes! I feel like retiring every single day – but it isn't an option. There ain't no pension in this job. I'm locked into it forever. There are worst things I could do ..." Such as work for Big Finish? "Hah, hah! Exactly."

Colin has received considerable acclaim for his portrayal of the Sixth Doctor in Big Finish's range of original *Doctor Who* audio dramas. As things stand, it seems that he can do no wrong. Does he worry that the bubble will burst? "You mean, will people go back to hating me?! Hah, hah! Quite possibly – but not while I'm given such damn good scripts ..." Any favourites so far? "I've enjoyed them all. I have the strongest memory of enjoying *The Marian Conspiracy*, because I didn't get a chance to do many historical stories on television. And the rather nasty one with blood everywhere – *Project: Twilight* – was fun to do. I liked *The Holy Terror* a lot, too ..."

Colin considers audio companion Evelyn Smythe to be one of Big Finish's greatest innovations: "Having seen how well she works on audio, I would like to have done some telly stories with [actress] Maggie Stables, although it isn't a decision that would have been made by any producer, I suspect. You sacrifice the girly involvement stuff, of course, but the benefit you reap in terms of the relationship between the Doctor and his companion ... Yeah, that would have been most interesting."

Has Colin had to alter his portrayal of the Sixth Doctor to suit the audio medium? "No – I mean, what Gary [Russell, co-producer] has tried to do is take my Doctor in the direction that I always hoped he might go in on screen – to make him a little more complex, flesh him out, explore his dark side ... Make him more than simply a bloke with a loud voice and multicoloured coat. I would like to continue to surprise, to be dangerous ... One of the most interesting characters in fiction is Darcy in *Pride and Prejudice*," offers Colin in way of an analogy. "You think he's a bastard for nine-tenths of the book; it's only at the end that you realise that everything he's done has been for the highest possible motives. Interesting writing isn't black and white ..."

> 'On audio, we've taken my Doctor in the direction I always hoped he'd go on screen ...'



We are promised further colourful exploits for the Sixth Doctor in 2003, however, including a long-awaited rematch with Dalek creator and all-round bad egg Davros ... “Am I working with Terry Molloy again? That's nice to know! I always get information from third parties! He was fabulous on *Revelation of the Daleks*. I was a fan of *The Archers*, so I couldn't get over the fact that he also plays Mike Tucker.” And what of the upcoming *Doctor Who and the Pirates*? “Ah yes! Big Finish asked me if I would do a Gilbert and Sullivan episode,” he confirms, “and I said yes, because I did a lot of Gilbert and Sullivan at school, so I know most Gilbert and Sullivan songs.” Is singing in *Doctor Who* really a good idea? “Well, we'll soon find out ...”

And when-oh-when will Colin write his own Big Finish audio drama? “I'm not sure whether I'll ever have time! I know I said that I would,” he smiles apologetically, “and I do still want to, but I've had other writing commitments ... I mean, I've just finished writing a show to be performed in Durham – around the castle, no less ... A kind of local history extravaganza with music and everything ... And I'm still writing reviews for *Dreamwatch* magazine, which I enjoy doing.” Isn't that a little ironic, considering that *Dreamwatch* used to be called *Doctor Who Bulletin* and wasn't entirely complementary about his time on the show? “I suppose so – but I don't know whether anybody realises that it is actually *me* writing those reviews and not somebody of the same name!” Well, they know now!

What about an autobiography, then? “I'm far too young!” 18-year-old *Pop Idol* loser Gareth Gates has already ‘written’ his autobiography. “Yeah right! I shouldn't think he wrote a word of it himself! What has he to say about anything?” I deny having read it. “I wouldn't let anybody else write *my* autobiography. You need to have had an interesting life. I mean, Tom Baker has had a more interesting life than me, so I can see why he wrote his autobiography. Then again, I've had a much more interesting life than Gareth Gates, so perhaps I should put pen to paper? I'd do it for my children more than anything else, even if nobody buys the damn thing, so that they have a record of what their father was and did. And if it ends up readable and somebody wants to publish it, I might let them. Trouble is, I forget detail – especially when it's of appalling things that I've done!”

If Colin had his time on *Doctor Who* over again, would he do anything differently? “The costume!” he jumps in without a moment's hesitation, “but no, I don't have many regrets. I would tinker with detail, I mean, but I wouldn't change anything. If you unpick the fabric of time, you don't know how the garment is going to look at the end of it. I know that's a nerdy kind of *Doctor Who* answer, but ... I certainly have no regrets about playing the part. I have regrets about *stopping* playing the part. And a little part of me would love to play the part on television again ...

“If all I did – and had done for years – was *Doctor Who*-related, I might think, ‘Oh God, I wish I could leave the show behind,’ but I'd still carry on doing the conventions and audios and so on, because I have a duty to the fans of the show. As it is, I have a varied and healthy career outside of *Doctor Who*, so that's not a problem. When I took it on, it was something that I was prepared to embrace. And I still enjoy being part of it. The show itself hasn't done me any disfavours. If there *has* been any blight on me, it's only because of a couple of people's whims ... What's the old Latin expression? *Tempora mutantur, nos et mutamur in illis* [“the times change and we change with them”]. You have to adapt. My family is what matters to me now.”

Do any of Colin's children want to follow in his footsteps? “My first one did, but has now moved off in another direction, mercifully. I'm very glad. This isn't a profession that I would urge on anybody anymore. Everything is like a factory production line. We used to get a few days of rehearsal – discussing characters' relationships, working out how you're going to play it ... Nowadays, there's never enough time t–”

As if on cue, Colin's ten minute call sounds loud in his dressing room, cutting him off mid-sentence. Ten minutes till curtain up ... “My voice is knackered! We've been talking for six hours,” he whispers, “and now I've got to go on stage and shout!” I feel something in the pit of my stomach. I think it may be guilt. “This is no longer a profession for the casual or fainthearted,” he acknowledges. “You have to be single-minded and focused. I don't think three years at drama school or whatever leaves you equipped ... You have to go out there and do it, which is exactly what I did all those years ago.”

The audience are taking their seats, our interview is drawing to a close, but the moment has been prepared for. Namely, I ask Colin to sum up his association with *Doctor Who*. The question elicits a lengthy pause. “A happy if frustrating period of my life,” he replies, after some thought. “And *Doctor Who* is probably going to be how I am perceived by an increasing generation, unless I get another bite of that fabulous cherry called TV fame. It's going to be the part that defines me as an actor. And I have no regrets about that. *Doctor Who* was an opportunity that most actors don't get – you know, to headline in a series. And I miss it,” he laments. “I miss creating that working atmosphere ...

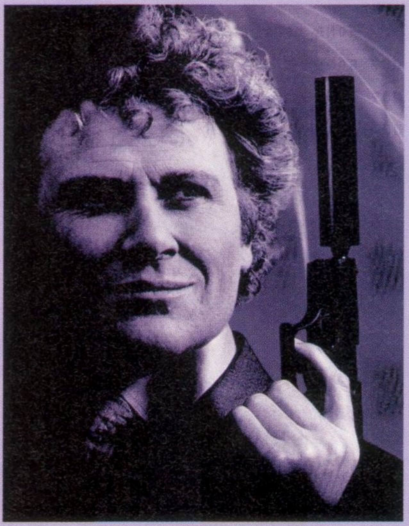
“I still get to do that a bit in the theatre. I mean, I'm in the number one dressing room for this tour, for what it's worth, so the working atmosphere is still defined by me to a certain extent. And people still look up to me – in every sense of the word, because I'm the tallest and fattest as well as the oldest! – but I can't deny it,” he concludes, with half a smile: “I miss the show like mad. I really do. I still miss being Doctor Who.” DWM

DWM wishes to thank Colin Baker for his time and generosity in the compilation of this interview.

THE NAME'S BAKER. *COLON* BAKER!

Doctor? No!

“I'm not prone to April Fool's jokes,” Colin Baker insists, “but one particular day some years back, I rang my agent claiming to be someone called Harve Schwarzenhiemer. ‘Could I speak to Colon Baker's agent, please?’ I said in my best American accent. ‘Erm – that's *Colin Baker!*’ said my agent. ‘That's the fella,’ I said. ‘Colon Baker!’ I told him that [producer] Cubby Broccoli was over in England for a couple of days to cast for the new James Bond film. ‘What sort of part?’ asked my agent. ‘Perhaps I'm not making myself clear,’ I replied. ‘We'd like to audition Colon for the part of James Bond.’ There was a stunned silence on the other end of the phone. ‘*Colin Baker!*’ my agent said, eventually. ‘Are you sure? The Colin Baker on page whatever-it-was in *Spotlight*?’ ‘That's the guy!’ ‘The Colin Baker who was in *The Brothers*? For James Bond ...?!’ ‘Absolutely,’ I said. ‘We think Colon is a fine actor. We're very keen. Could he come down to the Dorchester Hotel this afternoon for an interview?’ And I carried on like this for a while before hanging up ...



“Within seconds, the phone rang: ‘I've got you an interview!’ my agent told me, which is a typical agent thing to do. ‘I've got you an interview,’ he said, ‘for a James Bond film.’ ‘Oh yeah?’ I said, playing innocent. ‘What sort of part?’ ‘They're thinking of you for James Bond! I've arranged an interview for you at the Dorchester Hotel this afternoon.’ I replied casually: ‘Nah – I don't fancy it. I don't want to play James Bond! That would be boring.’ My agent couldn't believe it: ‘*What*?! Are you mad, Colin?!’ ‘Not at all,’ I said, ‘but I promised Marion that I'd go to Asda this afternoon!’ I milked the joke for all it was worth, but I eventually had to say, ‘Was it that Harve Schwarzenhiemer? Oh yeah – he's always ringing up. Schwarzenhiemer is a pain in the neck.’ And I put on my American accent again: ‘Did he sound a bit like this?’ Another stunned silence. ‘Hah, hah!’ I said. ‘April Fool!’ – but my agent was really angry: ‘You bastard, Colin!’ I mean, I had caught him expressing doubt over my ability to play a role. I suppose the joke backfired. He isn't the agent that I'm with now – make that quite clear! And I know that I'm not *really* suitable for James Bond ...!”

OBLIVION
PART THREE

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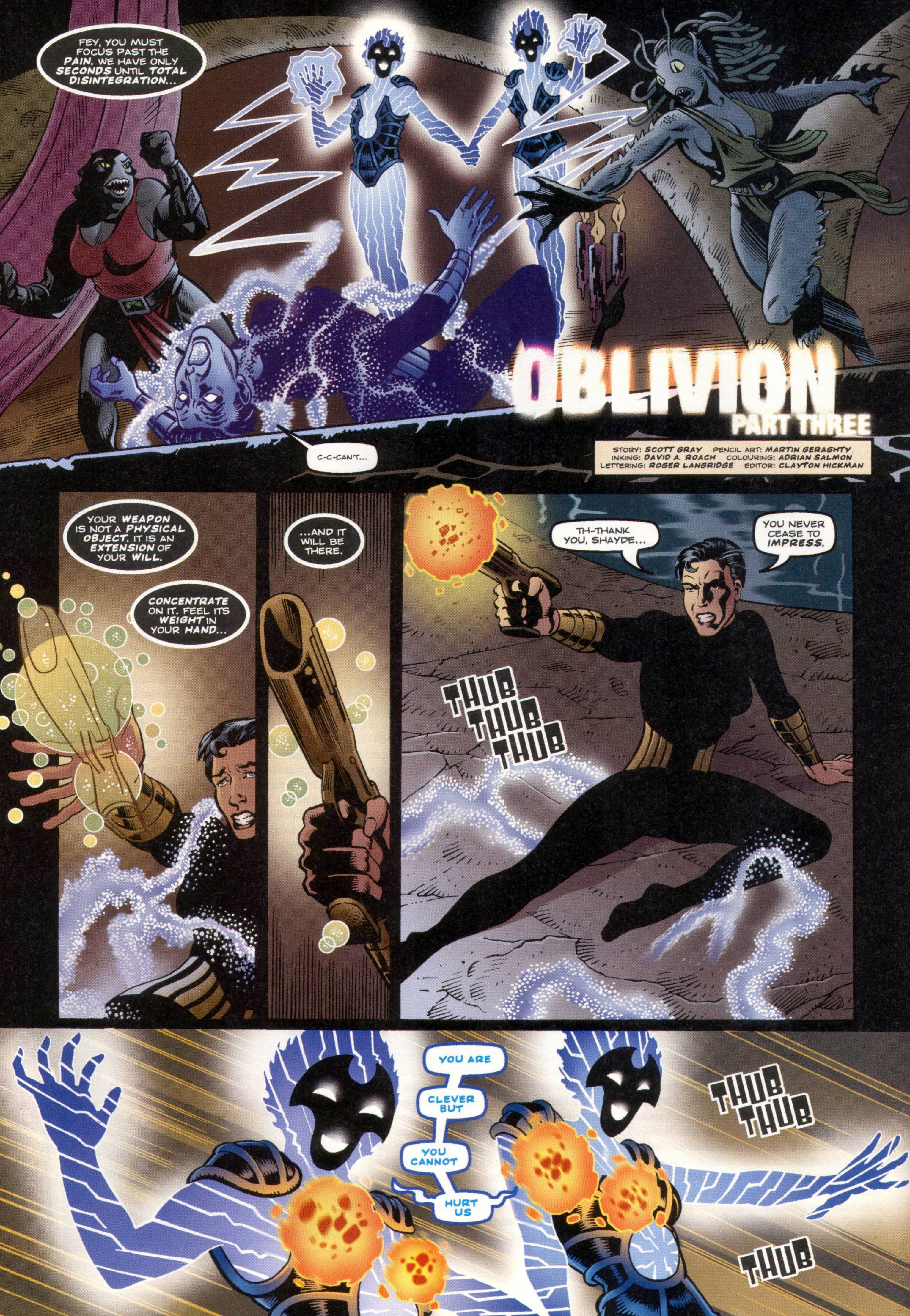
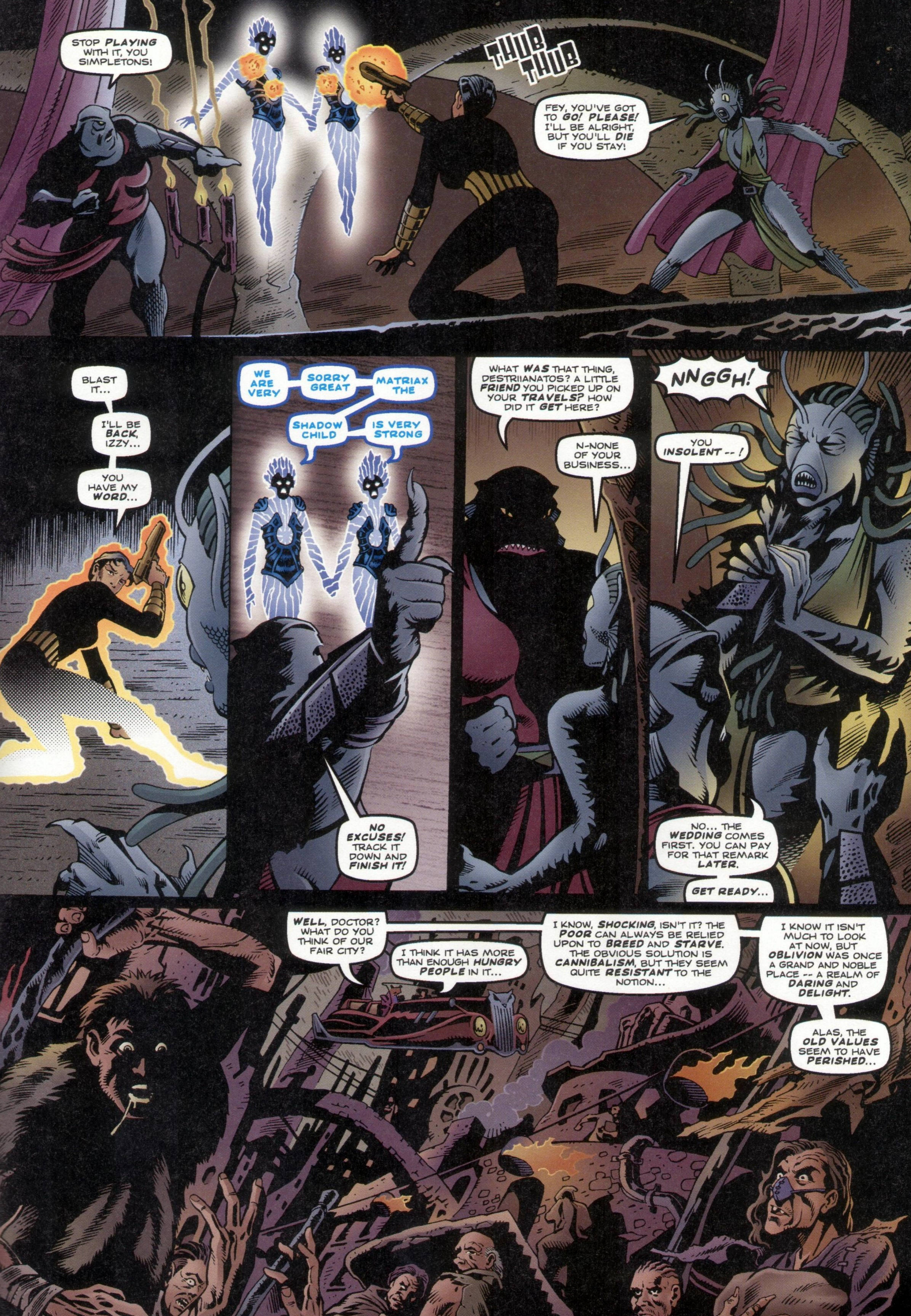
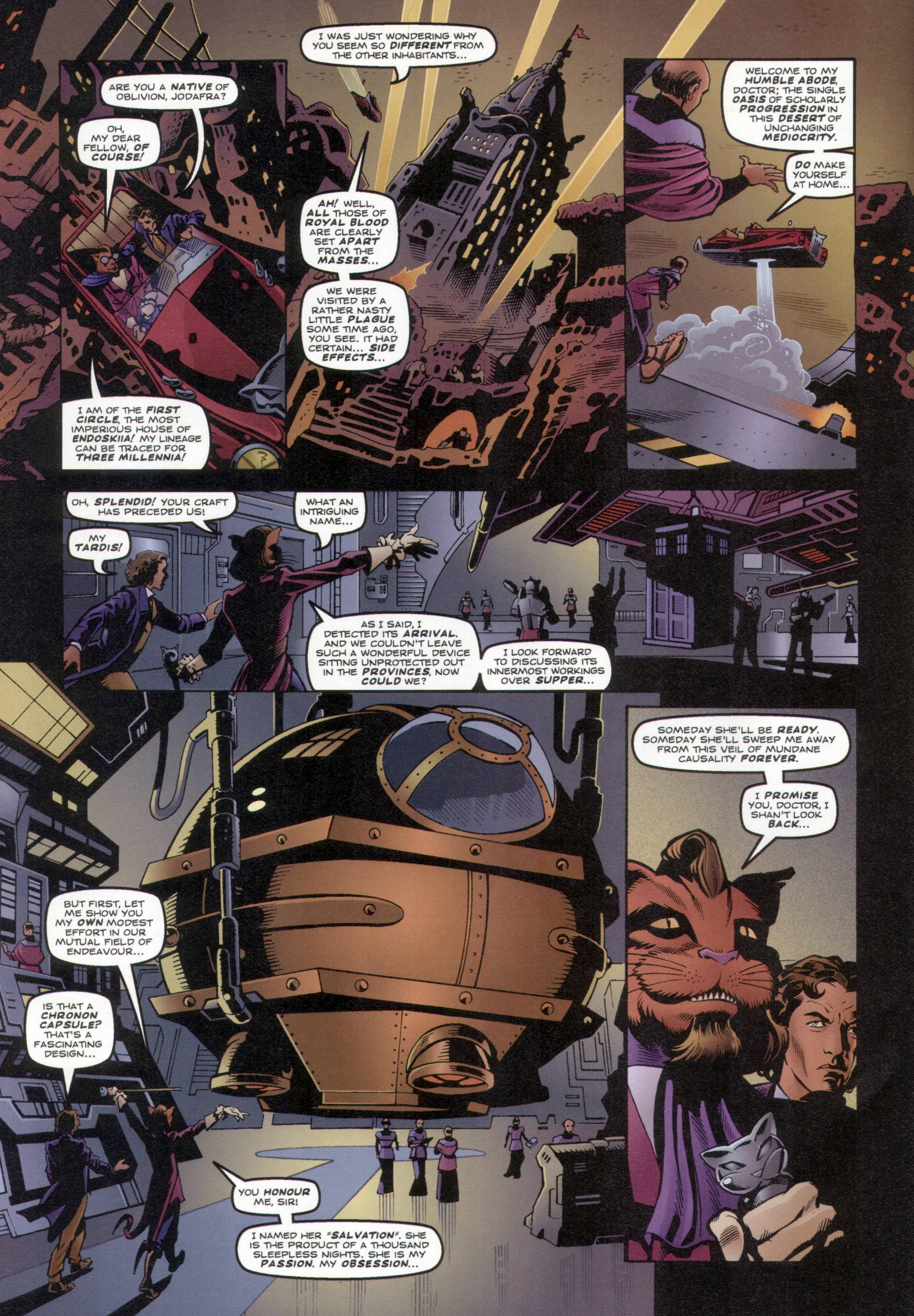
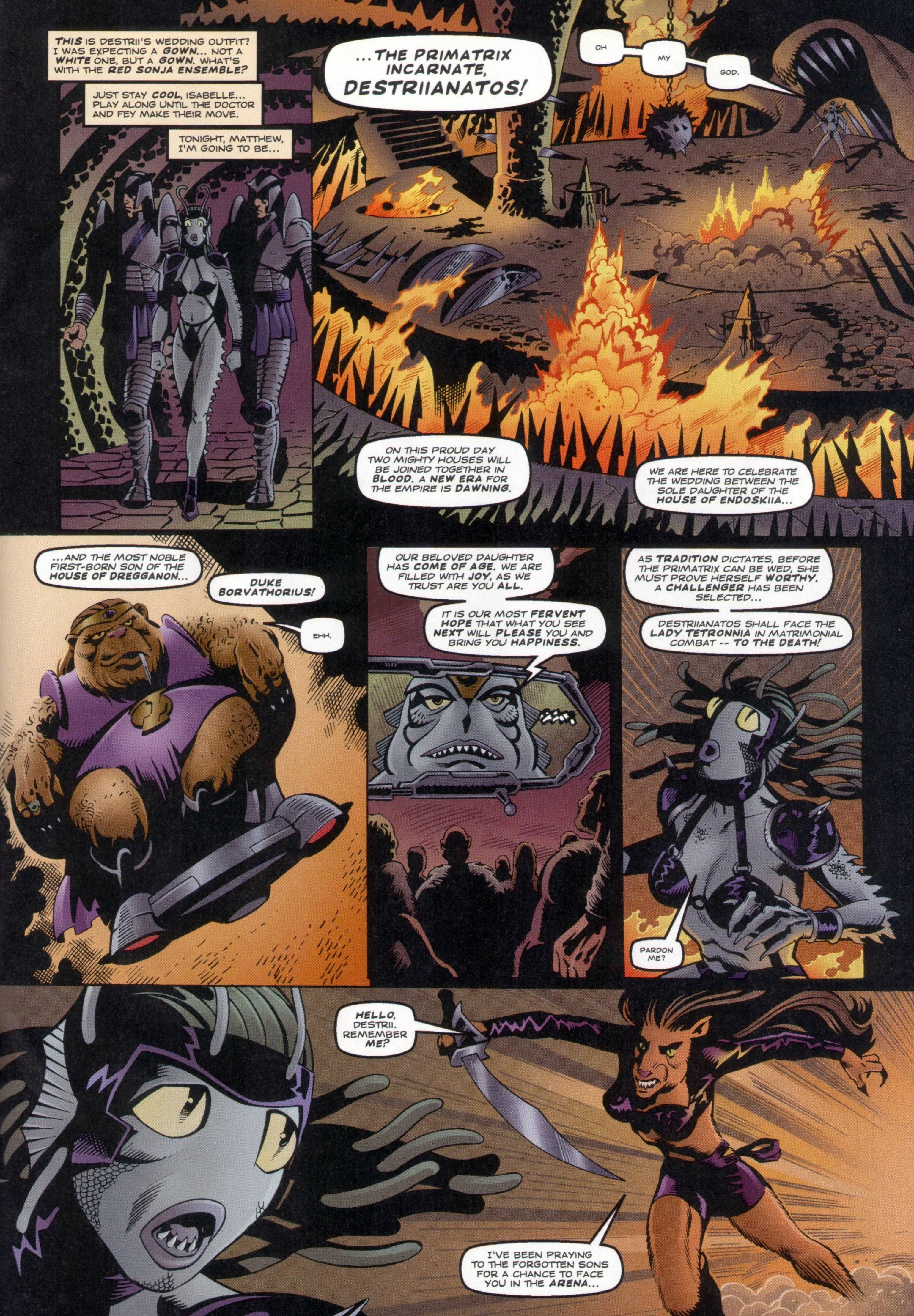
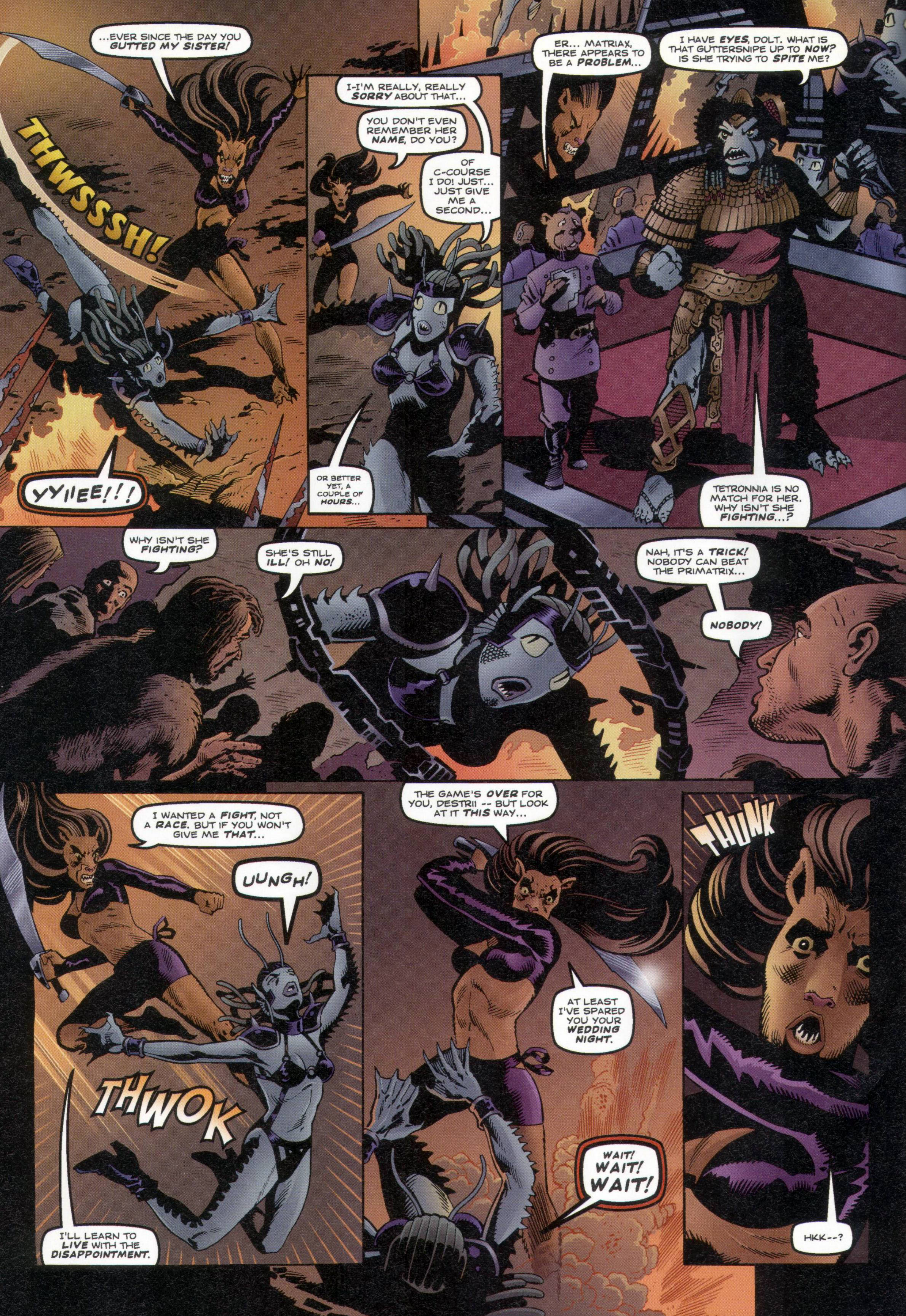
INKING: DAVID A. ROACH COLOURING: ADRIAN SALMON
LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN

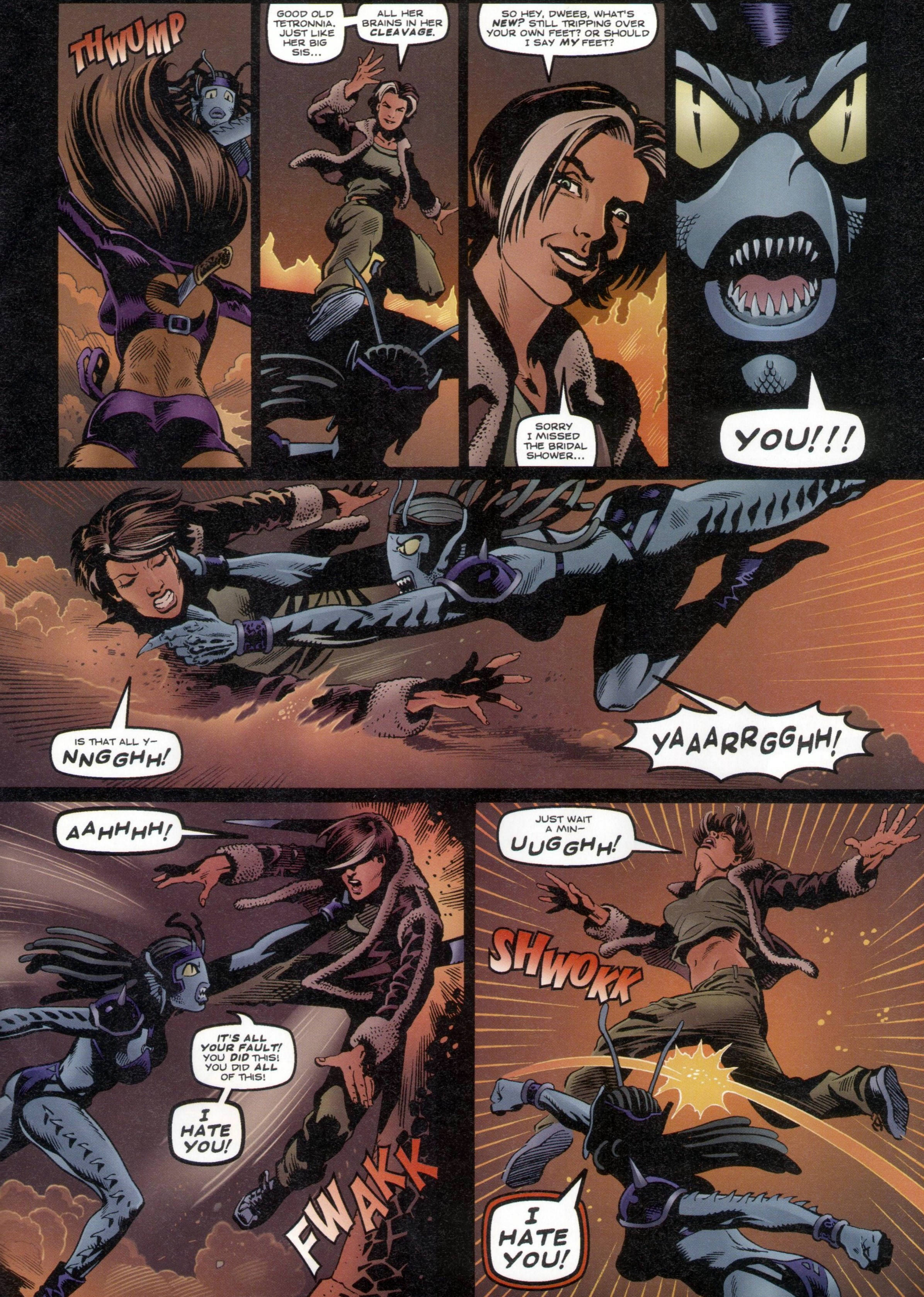

FEY, YOU MUST FOCUS PAST THE PAIN. WE HAVE ONLY SECONDS UNTIL TOTAL DISINTEGRATION...
C-C-CAN'T...
YOUR WEAPON IS NOT A PHYSICAL OBJECT. IT IS AN EXTENSION OF YOUR WILL.
CONCENTRATE ON IT. FEEL ITS WEIGHT IN YOUR HAND...
...AND IT WILL BE THERE.
TH-THANK YOU, SHAYDE...
YOU NEVER CEASE TO IMPRESS.
THUB THUB THUB
YOU ARE
CLEVER BUT
YOU CANNOT
HURT US
THUB THUB
THUB

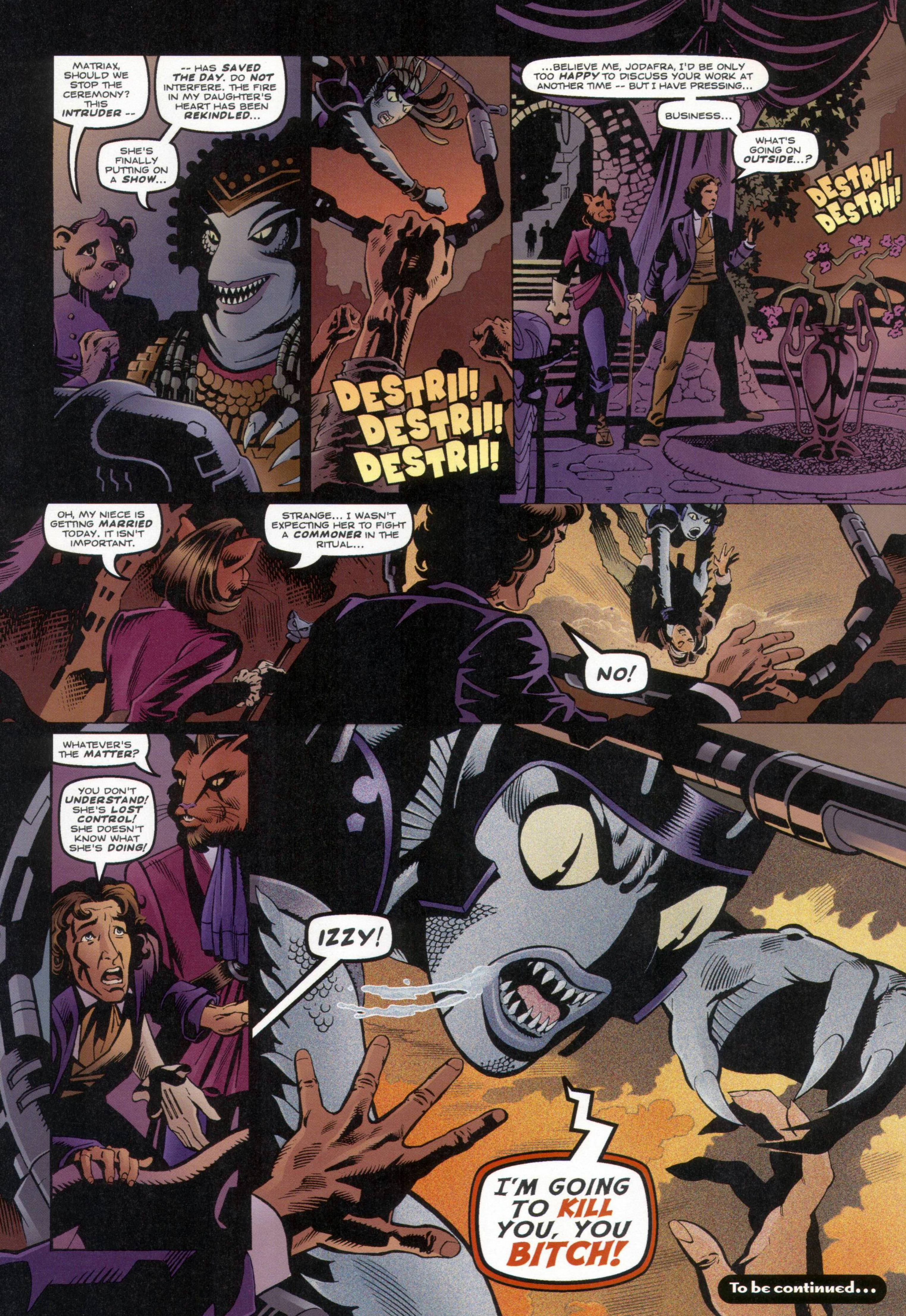

STOP PLAYING WITH IT, YOU SIMPLETONS!
THUB THUB
FEY, YOU'VE GOT TO GO! PLEASE! I'LL BE ALRIGHT, BUT YOU'LL DIE IF YOU STAY!
BLAST IT...
I'LL BE BACK, IZZY...
YOU HAVE MY WORD...
WE ARE VERY
SORRY GREAT
MATRIAX THE
SHADOW CHILD
IS VERY STRONG
NO EXCUSES! TRACK IT DOWN AND FINISH IT!
WHAT WAS THAT THING, DESTRIIANATOS? A LITTLE FRIEND YOU PICKED UP ON YOUR TRAVELS? HOW DID IT GET HERE?
N-NONE OF YOUR BUSINESS...
NNGGH!
YOU INSOLENT --!
NO... THE WEDDING COMES FIRST. YOU CAN PAY FOR THAT REMARK LATER.
GET READY...
WELL, DOCTOR? WHAT DO YOU THINK OF OUR FAIR CITY?
I THINK IT HAS MORE THAN ENOUGH HUNGRY PEOPLE IN IT...
I KNOW, SHOCKING, ISN'T IT? THE POOR CAN ALWAYS BE RELIED UPON TO BREED AND STARVE. THE OBVIOUS SOLUTION IS CANNIBALISM, BUT THEY SEEM QUITE RESISTANT TO THE NOTION...
I KNOW IT ISN'T MUCH TO LOOK AT NOW, BUT OBLIVION WAS ONCE A GRAND AND NOBLE PLACE -- A REALM OF DARING AND DELIGHT.
ALAS, THE OLD VALUES SEEM TO HAVE PERISHED...


ARE YOU A NATIVE OF OBLIVION, JODAFRA?
OH, MY DEAR FELLOW, OF COURSE!
I AM OF THE FIRST CIRCLE, THE MOST IMPERIOUS HOUSE OF ENDOSKIIA! MY LINEAGE CAN BE TRACED FOR THREE MILLENNIA!
I WAS JUST WONDERING WHY YOU SEEM SO DIFFERENT FROM THE OTHER INHABITANTS...
AH! WELL, ALL THOSE OF ROYAL BLOOD ARE CLEARLY SET APART FROM THE MASSES...
WE WERE VISITED BY A RATHER NASTY LITTLE PLAGUE SOME TIME AGO, YOU SEE. IT HAD CERTAIN... SIDE EFFECTS...
WELCOME TO MY HUMBLE ABODE, DOCTOR; THE SINGLE OASIS OF SCHOLARLY PROGRESSION IN THIS DESERT OF UNCHANGING MEDIOCRITY.
DO MAKE YOURSELF AT HOME...
OH, SPLENDID! YOUR CRAFT HAS PRECEDED US!
MY TARDIS!
WHAT AN INTRIGUING NAME...
AS I SAID, I DETECTED ITS ARRIVAL, AND WE COULDN'T LEAVE SUCH A WONDERFUL DEVICE SITTING UNPROTECTED OUT IN THE PROVINCES, NOW COULD WE?
I LOOK FORWARD TO DISCUSSING ITS INNERMOST WORKINGS OVER SUPPER...
BUT FIRST, LET ME SHOW YOU MY OWN MODEST EFFORT IN OUR MUTUAL FIELD OF ENDEAVOUR...
IS THAT A CHRONON CAPSULE? THAT'S A FASCINATING DESIGN...
YOU HONOUR ME, SIR!
I NAMED HER "SALVATION". SHE IS THE PRODUCT OF A THOUSAND SLEEPLESS NIGHTS. SHE IS MY PASSION. MY OBSESSION...
SOMEDAY SHE'LL BE READY. SOMEDAY SHE'LL SWEEP ME AWAY FROM THIS VEIL OF MUNDANE CAUSALITY FOREVER.
I PROMISE YOU, DOCTOR, I SHAN'T LOOK BACK...


THIS IS DESTRII'S WEDDING OUTFIT? I WAS EXPECTING A GOWN... NOT A WHITE ONE, BUT A GOWN. WHAT'S WITH THE RED SONJA ENSEMBLE?
JUST STAY COOL, ISABELLE... PLAY ALONG UNTIL THE DOCTOR AND FEY MAKE THEIR MOVE.
TONIGHT, MATTHEW, I'M GOING TO BE...
...THE PRIMATRIX INCARNATE, DESTRIIANATOS!
OH MY GOD.
ON THIS PROUD DAY TWO MIGHTY HOUSES WILL BE JOINED TOGETHER IN BLOOD. A NEW ERA FOR THE EMPIRE IS DAWNING.
WE ARE HERE TO CELEBRATE THE WEDDING BETWEEN THE SOLE DAUGHTER OF THE HOUSE OF ENDOSKIIA...
...AND THE MOST NOBLE FIRST-BORN SON OF THE HOUSE OF DREGGANON...
DUKE BORVATHORIUS!
EHH.
OUR BELOVED DAUGHTER HAS COME OF AGE. WE ARE FILLED WITH JOY, AS WE TRUST ARE YOU ALL.
IT IS OUR MOST FERVENT HOPE THAT WHAT YOU SEE NEXT WILL PLEASE YOU AND BRING YOU HAPPINESS.
AS TRADITION DICTATES, BEFORE THE PRIMATRIX CAN BE WED, SHE MUST PROVE HERSELF WORTHY. A CHALLENGER HAS BEEN SELECTED...
DESTRIIANATOS SHALL FACE THE LADY TETRONNIA IN MATRIMONIAL COMBAT -- TO THE DEATH!
PARDON ME?
HELLO, DESTRII. REMEMBER ME?
I'VE BEEN PRAYING TO THE FORGOTTEN SONS FOR A CHANCE TO FACE YOU IN THE ARENA...


...EVER SINCE THE DAY YOU GUTTED MY SISTER!
THWSSSSH!
YYIIEE!!!
I-I'M REALLY, REALLY SORRY ABOUT THAT...
YOU DON'T EVEN REMEMBER HER NAME, DO YOU?
OF C-COURSE I DO! JUST... JUST GIVE ME A SECOND...
OR BETTER YET, A COUPLE OF HOURS...
ER... MATRIAX, THERE APPEARS TO BE A PROBLEM...
I HAVE EYES, DOLT. WHAT IS THAT GUTTERSNIPE UP TO NOW? IS SHE TRYING TO SPITE ME?
TETRONNIA IS NO MATCH FOR HER. WHY ISN'T SHE FIGHTING...?
WHY ISN'T SHE FIGHTING?
SHE'S STILL ILL! OH NO!
NAH, IT'S A TRICK! NOBODY CAN BEAT THE PRIMATRIX...
NOBODY!
I WANTED A FIGHT, NOT A RACE. BUT IF YOU WON'T GIVE ME THAT...
UUNGH!
THWOK
I'LL LEARN TO LIVE WITH THE DISAPPOINTMENT.
THE GAME'S OVER FOR YOU, DESTRII -- BUT LOOK AT IT THIS WAY...
AT LEAST I'VE SPARED YOU YOUR WEDDING NIGHT.
WAIT! WAIT! WAIT!
THUNK
HKK--?


THWUMP
GOOD OLD TETRONNIA. JUST LIKE HER BIG SIS...
ALL HER BRAINS IN HER CLEAVAGE.
SO HEY, DWEEB, WHAT'S NEW? STILL TRIPPING OVER YOUR OWN FEET? OR SHOULD I SAY MY FEET?
SORRY I MISSED THE BRIDAL SHOWER...
YOU!!!
IS THAT ALL Y– NNGGHH!
YAAARRGGHH!
AAHHHH!
IT'S ALL YOUR FAULT! YOU DID THIS! YOU DID ALL OF THIS!
I HATE YOU!
FWAKK
JUST WAIT A MIN– UUGGHH!
SHWOKK
I HATE YOU!


MATRIAX, SHOULD WE STOP THE CEREMONY? THIS INTRUDER --
-- HAS SAVED THE DAY. DO NOT INTERFERE. THE FIRE IN MY DAUGHTER'S HEART HAS BEEN REKINDLED...
SHE'S FINALLY PUTTING ON A SHOW...
DESTRII! DESTRII! DESTRII!
...BELIEVE ME, JODAFRA, I'D BE ONLY TOO HAPPY TO DISCUSS YOUR WORK AT ANOTHER TIME -- BUT I HAVE PRESSING...
BUSINESS...
WHAT'S GOING ON OUTSIDE...?
DESTRII! DESTRII!
OH, MY NIECE IS GETTING MARRIED TODAY. IT ISN'T IMPORTANT.
STRANGE... I WASN'T EXPECTING HER TO FIGHT A COMMONER IN THE RITUAL...
NO!
WHATEVER'S THE MATTER?
YOU DON'T UNDERSTAND! SHE'S LOST CONTROL! SHE DOESN'T KNOW WHAT SHE'S DOING!
IZZY!
I'M GOING TO KILL YOU, YOU BITCH!
To be continued...

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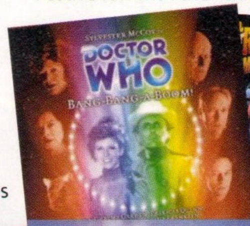
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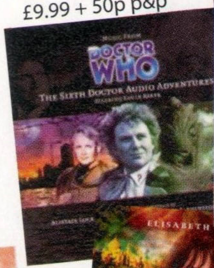
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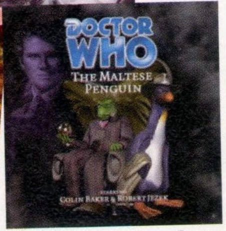
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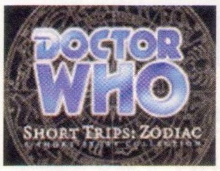
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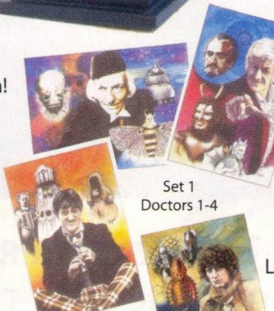

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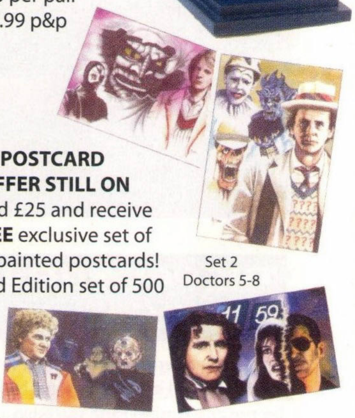

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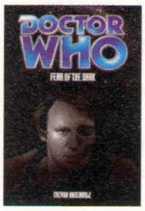
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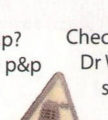

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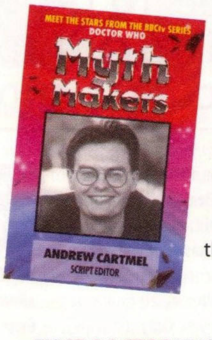
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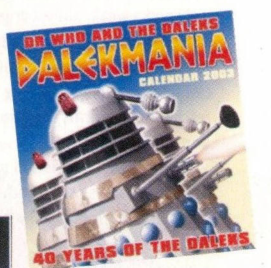
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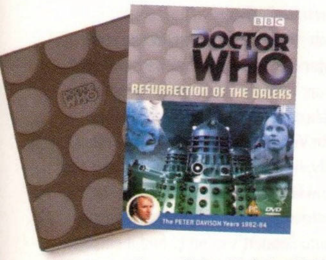
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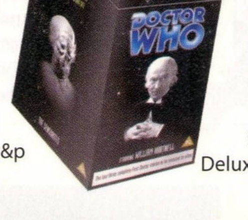
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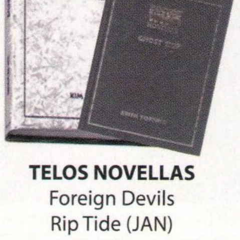
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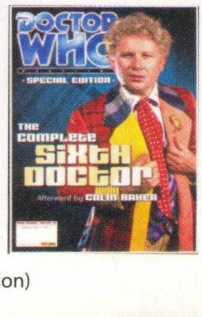
DOCTOR WHO
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The Complete Sixth Doctor
Afterword by COLIN BAKER

The Rescue

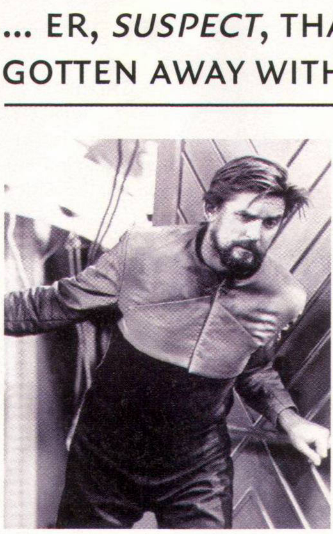
THE DOCTOR RETURNS TO DIDO IN THIS MONTH'S *ARCHIVE* TO DISCOVER THAT THERE'S MORE TO THE USUAL SUSPECTS ... ER, *SUSPECT*, THAN MEETS THE EYE. "AND I WOULD'VE GOTTEN AWAY WITH IT TOO ..." CURSES ANDREW PIXLEY.

THE POWERFUL ENEMY

The TARDIS materialises in a cave on the planet Dido, and its arrival is noted by a detector on a crashed Earth spaceship nearby. The only inhabitants are a girl called Vicki and a weak, almost crippled man called Bennett; Vicki is keen to radio the rescue ship but Bennett reminds her to be careful of Koquillion. A voice from the rescue ship confirms they are still 69 hours from Dido.

The Doctor – who is still missing Susan – decides to analyse some rocks in the TARDIS to pinpoint their location while Ian and Barbara explore the tunnel. The teachers are looking down upon the wrecked ship when a robed, animal-like figure appears and questions them. Ian is sent back to find the Doctor, only to be caught in a rock-fall engineered by the figure. He then throws Barbara from the cliff ...

The strange figure, Koquillion, enters the crashed spaceship and tells Vicki that his people have killed the new arrivals: it is only he who protects her and Bennett. Koquillion then enters Bennett's cabin. Vicki has, in fact, found Barbara, who has survived the fall, and explains that after the ship arrived on Dido, the crew were killed by an explosion at a meeting with the natives. Only the crippled Bennett escaped: Vicki's father was killed. Bennett emerges from his cabin and is amazed to see Barbara.



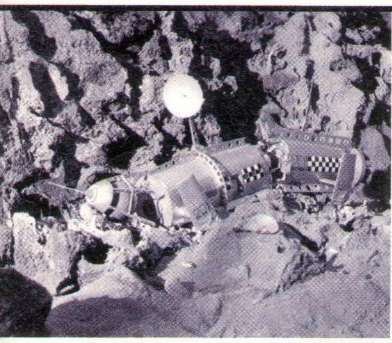
Mr Bennett (no, not him from *Take Hart*). © BBC

The Doctor emerges from the TARDIS to tend to Ian and they set off to find Barbara. The two move along a narrow ledge above an alien creature. Ian becomes trapped by spears emerging from the wall which threaten to force him off the precipice to the creature waiting below ...

DESPERATE MEASURES

The Doctor manages to help Ian to climb around the staves to safety and they continue their search for Barbara.

Bennett returns to his room to rest while Vicki ventures outside the ship. Barbara sees the creature from the caves move towards the girl and shoots it with a distress flare: the distraught Vicki then reveals that the creature was Sandy, her tame pet. The shot attracts the Doctor and Ian who arrive at the ship. The Doctor befriends the upset Vicki, and forces his way into Bennett's cabin to find it empty: Bennett's voice insisting people stay outside is



a tape recording. Then he finds a secret passage in the floor, and moves through the tunnels to the empty Hall of Judgement, once used by the people of Dido.

The Doctor is confronted by Koquillion, and has already deduced that this is really Bennett in disguise. Bennett reveals that he had committed murder on the spaceship and was under arrest: he rigged up the explosion to kill the crew and the natives to prevent his crime being reported to Earth. Vicki is oblivious of his acts. Bennett attacks the Doctor, but the old man is saved when two silent humanoid figures appear and terrify the murderer into falling over a precipice.

The Doctor is found outside the TARDIS by Ian and Barbara, and, once recovered, offers Vicki a chance to join him in his travels. Vicki accepts, and as the police box dematerialises the two humanoid figures rip out the radio in the crashed spaceship. Newly materialised, the TARDIS balances on a cliff-edge and then tumbles over ...

'Why don't you come with us ...?'

Outside the TARDIS, the Doctor tells Vicki what he learnt about the murderous Bennett before he died.

VICKI Then Bennett murdered my father ...? *(The Doctor nods sadly, comforting)* Then I've got nobody ...

DOCTOR My dear. *(The Doctor pauses. Searches for words, rests a comforting arm on Vicki and then blurts out ...)* My dear, why don't you come with us?

VICKI In ... that old box?

DOCTOR We can travel anywhere and everywhere in that old box as you call it. Regardless of space and time.

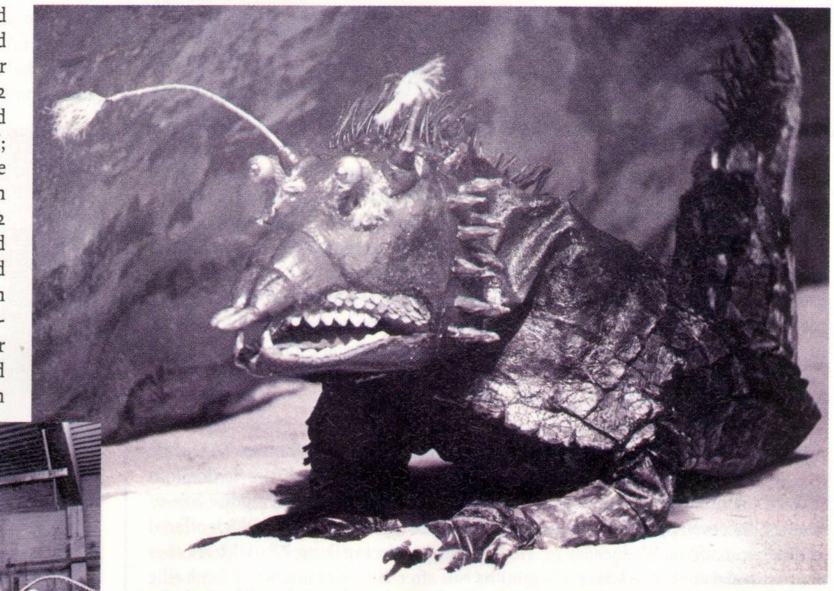
VICKI Then it is a time machine?

DOCTOR If you like adventure I can promise you an abundance of it. Apart from all that, well, you'll be amongst friends. Well? Now, suppose I leave you here for a moment to think about it, hmmm? *(The Doctor moves up to the telephone box)*

From **The Rescue: Desperate Measures** by David Whitaker

In Production

Plans for the second season of *Doctor Who* stemmed back to Tuesday 14 April 1964 when story editor David Whitaker outlined some possible stories to producer Verity Lambert. Whitaker's hope was that another 52 episodes would be given the go-ahead, and suggested employing fewer writers for a new run of stories, termed Serials A to J; Terry Nation, from his success on the Dalek story, should be made senior 'future' writer with another appointed as senior 'past' writer on the historicals. At this point the future of the series after its initial 52 episodes was by no means certain, and two days later Donald Baverstock, the BBC1 Programme Controller, indicated to Donald Wilson, Head of Drama Serials, that he would be prepared to sanction another three months of *Doctor Who* ... but only after any related problems had been considered. Baverstock suggested that the four regular cast members – William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford – should be contracted for another 13 episodes with an option for 13 more.



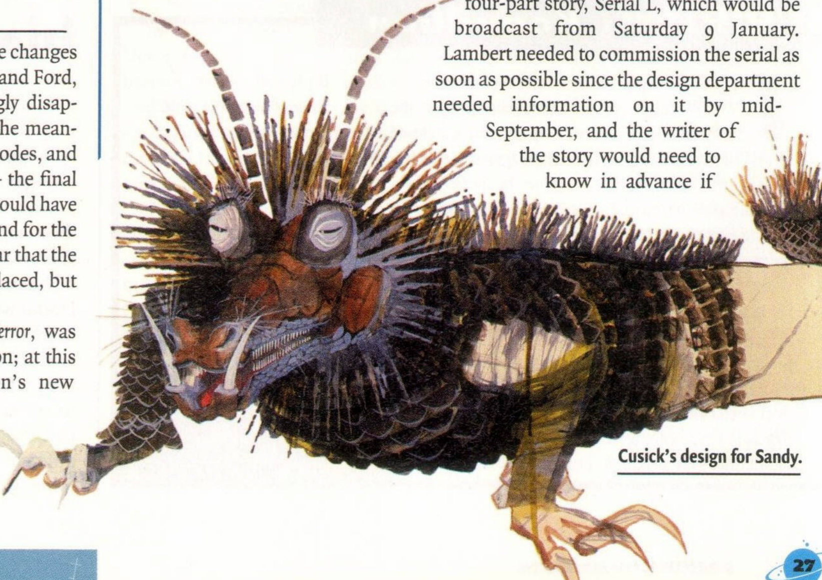
Sandy the Sand Beast learns about the 'No Bug-Eyed Monsters' policy – the hard way! © BBC

The Uxbridge Horror: Sandy meets his maker!

In late June, the decision was taken to rest *Doctor Who* after broadcast of the serial *The Reign of Terror* in September, and then bring the series back in October with the final two stories of the first recording block: *Miniscules* and *The Return of the Daleks*. The new episodes from the second season would then follow on directly. However, it was becoming clear that there would be changes if the series continued. Whitaker wished to move on to freelance writing, and Ford, who played the Doctor's granddaughter Susan, had become increasingly disappointed with her role and was eager to find more demanding work. In the meantime, Wilson considered dropping the character of Barbara in the new episodes, and replacing Susan with another younger girl from *The Return of the Daleks* – the final story for the first projected season. Wilson indicated that these decisions would have to be taken by Tuesday 7 July to allow time for contracts to be negotiated and for the scripts to be written to the revised format. By the end of July, it seemed clear that the character of Susan was to be written out in *The Return of the Daleks* and replaced, but that Barbara would be retained after all.

On Friday 6 August, Dennis Spooner, the author of *The Reign of Terror*, was appointed as Whitaker's successor just as his serial concluded production; at this point he was also completing several scripts for Gerry Anderson's new Supermarionation series *Thunderbirds*. Simultaneously, Lambert was trying to get confirmation from Wilson about *Doctor Who*'s future so that she could start planning the new episodes, and thus book Hartnell, Russell and Hill.

With still no firm decision about continuing *Doctor Who* beyond January 1965, Lambert set out her thoughts on the problem in a memo dated Tuesday 11 August. It was proposed to give production a five-week break after completing *The Return of the Daleks* on Friday 23 October, and resume recording on Friday 4 December with a four-part story, Serial L, which would be broadcast from Saturday 9 January. Lambert needed to commission the serial as soon as possible since the design department needed information on it by mid-September, and the writer of the story would need to know in advance if



Cusick's design for Sandy.

Barbara realised that Vicki wouldn't buy the "Sandy's just having a little lie-down" act for much longer ... © BBC

he was going to have to write for the character of Susan (assuming that Ford could be persuaded to extend her contract by four weeks) or a replacement character. Lambert pointed out that the guarantee of only one four-part story could make it very difficult to get Hartnell, Russell and Hill to agree to such a short contract, and it would also be undesirable to bring in the replacement for Susan for such a short run. Hartnell had already had another offer of work and Russell's agent was working on the understanding that his client would be available from the end of October. The memo was forwarded to Baverstock the next day, with Lambert asking for a decision within two weeks; planning assistant John Mair summarised Baverstock's options as either concluding the series with the Dalek serial, running a problematic four-part story to the end of January, or sanctioning 13 episodes to the end of March.

Lambert's memo elicited a meeting for her with Baverstock, and it was agreed that *Doctor Who* could continue into 1965; on Friday 14 August, Baverstock confirmed to Lambert that she could offer the three regulars new contracts for 13 more episodes and an option on a further 13 while a new fourth regular should be booked on the same basis.

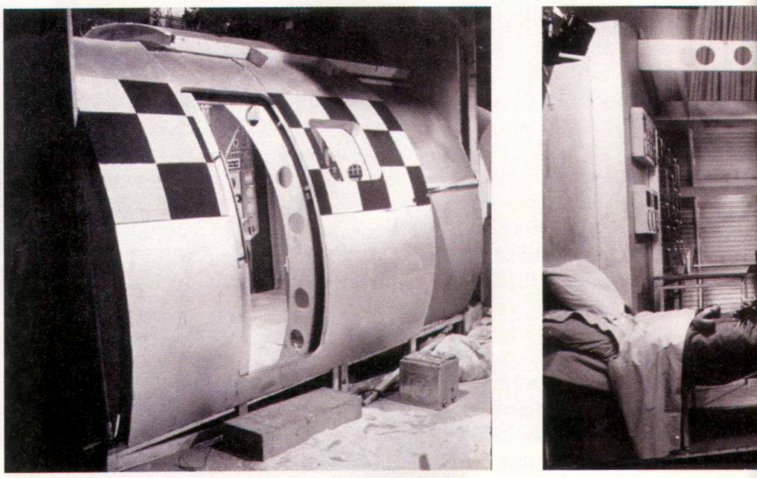
On Monday 17 August, Lambert set the new contracts in motion. To replace Ford, Lambert was keen to book a young actress called Pamela Franklin and introduce her during the Dalek story, apparently playing the role of Jenny. Concerned by this upset in continuity of the regular cast, Baverstock offered another scenario on Wednesday 19. He suggested replacing *Doctor Who* with another six-part serial (possibly science fiction) to run after *The Dalek Invasion of Earth* (the new title for *The Return of the Daleks*) from Saturday 2 January. He also commented that he felt it was unwise to introduce the replacement for Susan in *The Dalek Invasion of Earth* and this plan was abandoned. By Friday 21 August, Elwyn Jones of BBC Drama Serials confirmed that Baverstock had given the go-ahead for a further six months of *Doctor Who*; this overcame some of the problems in contract negotiations with the regulars' agents, notably because Hartnell ideally wanted the security of a six-month contract.

With the new companion no longer being introduced in the current season, the plans to open the second recording block were revised. Spooner was commissioned to write the second serial, *The Romans*, by the outgoing Whitaker on Monday 31 August. Meanwhile, Whitaker set about writing a two-part serial to introduce the new character in a simple thriller around this time.

After the plan to feature Franklin as a regular fell through, Lambert rapidly cast her net for other potential actresses. On Thursday 10 September, the producer requested a camera test for two actresses whom she had already interviewed; Maureen O'Brien and Denise Upson. Both had already travelled down from Liverpool to see her once, and now the camera test was arranged for 11.15am at Television Centre on Monday 14 September. The actress eventually chosen to replace Carole Ann Ford was Maureen O'Brien.

Whitaker saw the new girl as a waif or stray to be adopted by the Doctor to fulfil the same role in his life as Susan. Early names which Whitaker considered for the new companion were Valerie and then Millie; the name "Millie" was inspired by the 18 year-old Jamaican pop singer Millie Small who had enjoyed chart success with the song *My Boy Lollipop* between April and June that year. However, "Millie" was felt to be connected with the comedienne Millicent Martin who had been a star of BBC1's *That Was The Week That Was*.

Whitaker's draft script for the serial was called *Doctor Who and Tanni* and the opening episode had a number of interesting differences from the finished programmes. The setting is described as "an interplanetary rocket transporting colonists from Earth to other planets in the year 2493 AD" which Whitaker described in some detail, leading into the first scene with Tanni in which she calls the other spaceship using the callsigns "Survivor to Rescue". Bennett (whose name was also spelt Bennet) is "a man of about 40. When he speaks he does so in a hoarse, weak voice as if he has difficulty in catching his breath. His whole body suggests absolute exhaustion". The script has Bennett being far nastier towards Tanni, calling her "you little fool", reproaching her for raising his hopes and accusing her of antagonising him.



Inside the spaceship: Three linked 'compartments', all set at different angles and borrowing set elements

> **'My job was really to laugh Bill Hartnell out of his tantrums and rages!'**
>
> Maureen O'Brien • DWM 123

On emerging into the cavern from the TARDIS, Barbara compares the smell to the scent of roses, and the Doctor comments about his personal catalogue of rock substances. Ian tells Barbara he fears that the Doctor may close the TARDIS doors on him and Barbara and depart, as he did with Susan; he speculates that maybe the Doctor wants to retire and go off to study nature on a quiet little planet. The Doctor hears this and comments "When the three of us say goodbye, there'll be plenty of advance warning, I promise you. Not that I care for separations very much". There were references to Susan and David – the man Susan stayed on Earth with – relating to *The Dalek Invasion of Earth*.

The confrontation between Ian and Barbara with Koquillion was significantly different. Koquillion captures Ian in the beam of light from his 'torch' device; this forces Ian to stand rigidly and answer Koquillion's questions truthfully as Barbara

SCRIPTING *Koquillion*

In his draft script, David Whitaker described Koquillion thus: "He wears a long robe, shoes shaped like an animal's or bird's clawed feet and his face is that of a fierce animal too. When looked at from the front view, the effect is exactly as if facing an animal, because the design of the robe pictures the neck, chest and legs of an animal white on black, the legs running down from waist height to the hem of the robe. Koquillion examines the ship and places a gloved hand against the doors ..." When he speaks, "His voice is deep and harsh, immediately unfriendly" (in the camera script, this was amended to "deep and hoarse as though he has difficulty in catching his breath"). Koquillion's weapon is described as "an oblong box, the 'barrel' of which is studded with little bulbs"; this was referred to as a "torch".

also tells the figure about the Doctor and his ship. Returning to the TARDIS, Koquillion hides and the entranced Ian and Barbara ask the Doctor to come out; suspicious of their phraseology, the Doctor alters the angle of the ship's scanner to show Koquillion. Saying that he can see what is going on, the Doctor declares "Unless the area outside my ship is cleared in ten seconds, I shall paralyse you all". When Koquillion makes a move to grab Barbara, Ian is thrown against the police box which breaks his conditioning. With Barbara no longer needed as a hostage, Koquillion throws her to the ground which also releases her from the creature's spell.

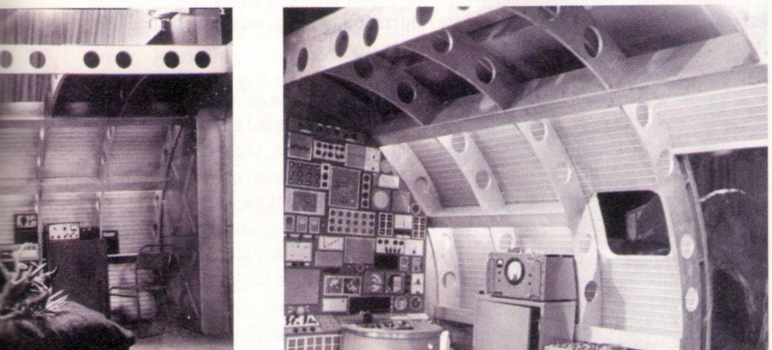
There was more dialogue between the Doctor and Ian, with the Doctor commenting that he fears being lured into danger and then blackmailed; the Doctor has also been to the planet Dido some years before. The dialogue between Tanni and Koquillion is also different; Koquillion says that he has closed off the cave with the new arrivals from the "space machine" in it, whereupon Tanni has an outburst at Koquillion about the murder of her father by his people and how he glories in this. Talking to Barbara, Tanni says that the ship left Earth in 2493 and was on its way to a new colony on Astra when it crashed about a year ago. Tanni had a bad cold, and could not go out to meet the natives of Dido; when she went out after the others, the cold became worse and she dragged herself back to bed. She also explained that Koquillion had done something to Bennett to turn him into an invalid.

It was decided that these two episodes and *The Romans* would be made by the same team – effectively as a six-part story. Hence Christopher Barry became director of the serial in early October 1964; Barry had earlier handled episodes of the first Dalek story in 1963. The designer on the serial was series regular Raymond P Cusick who had been associated with *Doctor Who* since the first Dalek story the previous year. Make-up and costumes were, as usual, designed and supervised by Sonia Markham and Daphne Dare respectively. Barry was not terribly impressed with the scripts for the story when he started work on them.

On Wednesday 7 October, Lambert issued guidelines to the directors on the new batch of episodes; guest actors who had already appeared in the series should not be re-cast in major roles for the new season, and only five recording breaks would be budgeted for the taping sessions. Crew were also informed about a party to celebrate the completion of the first 52 episodes which would be held on Tuesday 20 October at the Bridge Lounge of Television Centre.

CASTING Maureen O'Brien

Born in Liverpool, Maureen O'Brien was 21 years old when she landed her *Doctor Who* role. O'Brien had always been interested in the theatre, and had made frequent visits to the Liverpool Playhouse as well as eagerly joining a drama society at her convent grammar school, The Order of Notre Dame. On leaving school, she enrolled at the Central School of Speech Training and Dramatic Art where she aimed to become a drama teacher. Her move into acting was almost an afterthought, and she became stage manager as one of the founder members of the Everyman Theatre in Liverpool where she appeared in productions of *An Enemy of the People* and *Henry IV*. After three months at Everyman, she received a telegram from one of her former teachers, Harry Moore, who was now a BBC drama producer. He indicated that she should apply for the regular television role on *Doctor Who*, a move which surprised O'Brien who had never considered television acting as a serious career. However, the idea of working in London appealed because it would allow her to be with Michael, her boyfriend whom she later married. Travelling down for the camera test, she stayed with Moore and his wife who coached her on a piece from *Member of the Wedding* to act out for Verity Lambert. Shortly afterwards, O'Brien was offered the role but told not to let the press know. The actress was distressed to find her flat surrounded by reporters one morning a few weeks later: it transpired that her parents had innocently leaked the story to a friend.



The Sensorites and the first Dalek serial, make up the spaceship interior. © R Cusick

On Friday 9 October, O'Brien was contracted for an initial 12 episodes as 'Susan': an indication that the name of the new character was still in a state of flux. Her agent was now Terry Carney, Hartnell's son-in-law. Hartnell, Russell and Hill had already been given their contracts on Wednesday 30 September, which covered the 16 episodes from Serials L to P.

Working on a tight budget, one saving that Barry wanted to make on his first two episodes was on the music. Recalling the first Dalek serial, the director felt that the *musique concrete* score composed by Tristram Cary would have suitable sequences that could fit the new serial. On Friday 16 October, Barry approached Cary to borrow back the tapes of the Dalek story so that he could select cues; the composer was at first wary about this, having previous experience of ballet companies ruining pieces of his music in this way.

Barry's first choice for the part of Bennett was Bernard Archard who had starred as Colonel Pinto in the BBC wartime drama series *Spycatcher* and had recently featured in an adaptation of *The Children of the New Forest*; as it turned out, Archard was not available, as he confirmed to Barry in a letter on Thursday 5 November. On Tuesday 3 November, Barry considered actor John Cronin for a role in the serial and also offered the part of Bennett to the Australian actor Ray Barrett as being a "Jekyll and Hyde character". Barrett had been in England for five years and found fame in the ATV soap *Emergency Ward 10*, followed by a season as Peter Clarke in the espionage drama *GS5*. Barrett, who would later star in *Mogul* and *The Troubleshooters*, accepted the part. The scripts were sent out to the cast around Tuesday 10 November.

The Drama Early Warning synopsis for Serial L still referred to the Doctor's latest companion by the name of Tanni, but the character was renamed Lukki (pronounced "Lucky") on Thursday 12 November. By now, O'Brien had taken part in her first photocall for the series at the photographic studio in Television Centre on Wednesday 11 November.

By Friday 13, Barry had selected the music cues from the scores of the first, fourth, fifth, sixth and seventh episodes of the first Dalek serial, and planned to link these together into new cues; the material comprised almost 13 minutes. Barry also planned to use the music for a Dalek death from Serial B for the demise of Sandy, the Sand Beast, in the second episode.

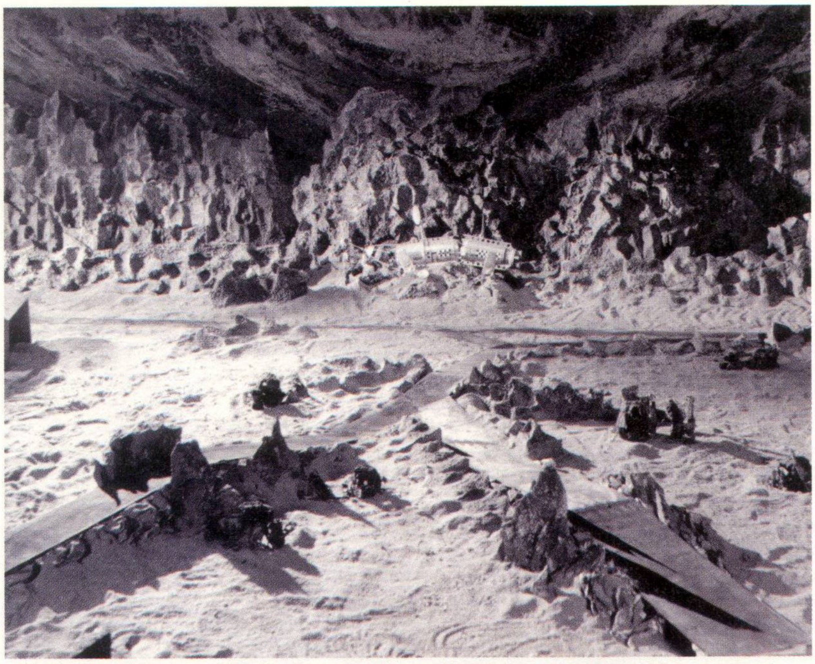
Pre-filming for Serials L and M on silent 35mm film took place on Stage 2 of the BBC Television Film Studio at Ealing – a change from Stages 3A and 3B which had been originally booked. The first day, Monday 16 November, saw Barry and film cameraman Dick Bush devoting their efforts towards the model spaceship; this had been designed by Cusick in two drawings – one showing the rocket intact and the other smashed on the planet's surface. The finished model of rocket UK201 was constructed by Shawcraft in ten days and incorporated a small electric motor which allowed a dish aerial to rotate on the hull. The model also had the Union Jack pointed out by Ian in the script. Dry ice was used to waft around the model on a miniature landscape which used sawdust as sand. Several establishing shots of the wrecked vessel were filmed for both episodes of the serial.

All the model shots of the TARDIS falling off the mountain path and lying in the gully for both serials were shot on Tuesday 17, with Barry using back-projected clouds for these sequences.

By the time the Promotional Document for Serial L was issued on Friday 20 November, the story had been named *Doctor Who and the Rescue*, and Lukki had become Vicki. The press release concentrated on introducing Vicki rather than revealing the storyline for the serial. Barrett was noted as the guest star, with his appearances in series such as *Dixon of Dock Green* and *Z Cars* emphasised. The closing captions for the serial were ordered on Monday 23 November, with O'Brien's role now confirmed as Vicki.

The other actor required for the serial was Tom Sheridan, and initially it was decided that the actor could play three roles: the voice of the rescue ship, the sand creature and one of the two robed figures at the end of the serial. There was an agreement made between Barry and Sheridan that the actor would only be billed as 'Space Captain' for his voice work; and as it transpired this would mean that he could not also play one of the Dido natives in the closing scenes.

The scripts were revised with Vicki renamed throughout; in these, the two natives seen at the end of the serial were described as "two robed figures, attractive, handsome Didonians". Most of the changes were undertaken by Spooner as the scripts were too long. The story editor also wanted to add some more humour into the stories, such as the trembling routine written for Barbara in the first episode. The Doctor's comments in *The Powerful Enemy* now included a reference to the trio's lack



Death comes to Dido: Raymond Cusick's superb model landscape, with rocketship UK201 at its centre. © R Cusick

of luck in caves (referring to various instances in 100,000 BC, *The Mutants*, *The Keys of Marinus*, *The Sensorites* and *The Dalek Invasion of Earth* amongst others). Although credited with the role of 'script editor' on the camera scripts, Spooner received no credit on-screen or in the *Radio Times*: indeed as with *Inside the Spaceship* there was no on-screen story editor credit at all. Also, Mervyn Pinfield had effectively left his role as associate producer on the show, although he would retain a credit on this story.

Revised versions of the scripts were sent out to the cast in the last week of November, just before rehearsals began, and O'Brien had her fitting for Vicki's costume on Thursday 26 November.

Rehearsals for the new series began at the familiar venue of the London Transport Assembly Rooms in Wood Green on Monday 30 November. Since completing recording of the first 52 episodes at the end of October, Russell had reached his fortieth birthday and had appeared with Lambert on *Junior Points of View* on Friday 27 November, answering questions about *Doctor Who* as part of the promotion for *The Dalek Invasion of Earth*; the actor had pre-recorded this item on Thursday 26. The regular cast of Hartnell, Hill and Russell all missed Ford during rehearsals and this made O'Brien's task of joining the established team far more difficult. Also, O'Brien had problems learning her lines, and was worried when the others were able to rehearse without their scripts on the second day. However, Ford came to see O'Brien on her first day to wish her luck. O'Brien was far more down-to-earth than Ford had been, and took her role very seriously, sometimes objecting to elements of the scripts at rehearsal. She soon became very fond of Hartnell, learning how to handle his sometimes temperamental behaviour.

> **'I believe audiences were genuinely fooled – and thrilled – by Koquillion'**
>
> Christopher Barry • DWM 314

During the rehearsal week, there were more publicity sessions for the cast. O'Brien was again the subject of press photographers on Tuesday 1 December while it was the turn of William Hartnell on Thursday 3 December. The show's star met the young schoolboy author of *Dr Who and the Ship* who had been the subject of an article in the *Daily Mirror* on 16 November; Spooner had already given comments on the story submitted by the youngster and now a photocall was also arranged.

Both episodes of the serial were recorded at Riverside Studio 1, the BBC building which had been home to the recordings for *The Dalek Invasion of Earth*; the shows were both taped between 8.30pm and 9.45pm on Friday evenings. There was a happy atmosphere amongst the cast, with picnics in Hartnell's dressing room on recording day and much joking around; when Barrett fell asleep in the studio at one point, the cast and crew crept out and turned out the lights to make him believe that he had been asleep all night.

The first episode, *The Powerful Enemy*, was recorded on Friday 4 December. At 3pm, sound recording was performed of Hill screaming (for the scene where Koquillion forced Barbara from the ledge) and of Barrett saying "You can't come in!" as Bennett's pre-recorded deterrent. A photocall was then held at 5.30pm to allow BBC and press photographers to get plenty of shots of O'Brien who posed with Barrett in his Koquillion garb.

The opening captions were superimposed over the sequence of the TARDIS materialising. Normally performed on film or indicated off-camera, the effect was achieved this time in studio by cross-fading between a photographic caption slide of the empty cave set, and another photograph taken from the same angle with the police box in place. The area of the police box's light in the second caption was cut out, and a bulb behind it turned on and off; after landing, the light atop the TARDIS continued to flash throughout the serial.

The three compartments which comprised the interior set of the rocket re-used set elements constructed by Cusick for Maitland's spaceship in *The Sensorites*, with additional dials and radios in 'Compartment One' being supplied by Bill King's prop hire firm, Trading Post, or hailing from the first Dalek serial. The linked sets were all built at different angles to show the split of the ship's hull as indicated in the model shots. The set of Bennett's Room was a raised set, allowing a trapdoor in the floor to open in the second episode.

The TARDIS control room set gained some new set elements, notably a low, comfy leather chair which the Doctor was seen asleep in. Hartnell's costume had also undergone slight modifications for the new recording block, notably his necktie had changed from being dark blue into a light checked affair. As the travellers survey their new surroundings on the scanner, a monitor was shown relaying the output from another camera on the cave set. For the scene in which Ian and Barbara gaze down at the wrecked rocketship, one of the model film sequences was placed into the opening in the rocks by means of inlay on the right of the screen. The first planned recording break of the evening came after the TARDIS scene, allowing Hartnell, Russell and Hill to move over to the cave set and emerge from the police box in the next scene. It also ensured that Barrett had time to change into the Koquillion costume after his initial scene as Bennett. The Koquillion costume incorporated a bottle-green robe, with a cowl, gloves and shoes covered in spines. Dare based the costume on a close-up image of a fly, with a mask of projecting eyes and tusks fitting over the cowl. When playing Koquillion, Barrett adopted a higher-pitched sinister voice which he had used for several characters on Gerry Anderson's *Stingray*, on which he had been a regular voice artiste.

A recording run-on was scheduled after the scene in which the Doctor studies the rocks in the TARDIS, allowing the rockfall to be set up and for Hartnell to move to the police box on the cave set. Lightweight boulders were dropped onto the set along with dust to create the illusion of the tunnel being blocked. For the shot in which Koquillion forces Barbara off the ledge, Hill fell out of camera shot off the one-foot high ledge and onto an out-of-shot mattress.

The second planned break of the evening came after Ian and the Doctor set off to find Barbara, allowing the TARDIS set to be struck and the backdrop for the sand creature to be erected. Barrett's voice-over was played into studio for the scene where Koquillion entered his cabin, after which Barrett rapidly changed costumes during the next two scenes to conclude the episode as Bennett.

Inlay was again used to mix two camera shots: one of Hartnell and Russell on the one-foot ledge being placed over the top of Sheridan in his sand creature costume against the backing sheet. Three such inlay shots were planned, but were reduced to one because the recording was over-running. The Sand Monster was constructed by Shawcraft modellers of Uxbridge, and was a very simple affair in which Sheridan dragged himself along the sawdust-covered floor, both his legs hidden inside the

Bennett was still reeling from the girls' disastrous attempt at *Changing Rooms* ... © BBC tapering body. Cusick had designed the bas relief wall in the manner of Koquillion's head, with the spears projecting on cue.

The caption slide reading 'Next Episode: *Desperate Measures*' was superimposed over a shot of the sand creature. To preserve the surprise that Koquillion was actually Bennett, the production team came up with the fake credit of 'Koquillion – Sydney Wilson' on the closing roller caption. The name 'Sydney Wilson' hailed from Sydney Newman, the Head of Drama, and Donald Wilson, the Head of Serials, both of whom had a great deal to do with the development of *Doctor Who*. The credit would also appear in both cast listings for the serial in *Radio Times*. Recording on the episode over-ran by 15 minutes, concluding at 10pm.

O'Brien found her first television recording highlighted the following morning in the *Daily Mail* with a photo from her publicity session. *The Powerful Enemy* was found to over-run, and even after one scene had been trimmed still came in over 26 minutes long. The cut which was made came at the end of the scene with the Doctor alone in the TARDIS. Hearing a knocking sound outside, the Doctor turns on the scanner to see Ian. Ian asks the Doctor to open the doors and the old man is about to comply, wondering where Barbara is.

Rehearsals for *Desperate Measures* began the following Monday, leading up to recording on Friday 11. At a late stage, the climax of the confrontation between the Doctor and Bennett was reworked for recording, and Ian's reference to Koquillion as "cockyleeky" was an ad-lib.

Recording began with a filmed reprise of the end of *The Powerful Enemy* with the opening captions superimposed; the final shot of the creature was deleted to remove the 'Next Episode' caption. Inlay was again used to place the Doctor and Ian on the ledge set above the monster. For the establishing shot of the crashed spaceship, Barry elected to re-use Brian Hodgson's 'Sonic Wind' sound effect of the petrified jungle from the first Dalek serial.

Inlay was again used for Barbara's point-of-view shot of the Sand Monster emerging from the caves – the cabin wall and window being placed over the camera shot. There was unfortunately a mishap during the recording of the scene in which Barbara fires the pistol at Sandy; the powder in the flash charge housed in the wooden effects prop detonated prematurely as Hill was handling it, and she had to be treated for a sore face and shock. Recording continued with the actress firing the gun on cue, and then another flash charge being detonated behind a rock close to where Sheridan was in his monster outfit. During these scenes, Barrett performed another costume change, donning the Koquillion outfit for the rest of the evening.

The first scheduled recording break came after the scene of the Doctor stepping through the bas relief door from the rocky ledge, allowing the Hall of Judgement set to be constructed. The confrontation between Bennett and the Doctor was also scripted differently; originally Bennett simply advanced on the Doctor to kill him, starting to throttle the old man without any indication of the use of the Dido construction tool as a weapon, or the Doctor's attempt to grab it. Bennett's dying scream as he plunged to his death had been pre-recorded by Barrett. The Doctor's point-of-view shot of the two Didonians was electronically rippled as the Doctor passed out. There was then a recording break which allowed Hartnell to move to the TARDIS set for the next scene. Barry was disappointed when the prop radio to be broken up by the two robed figures failed to break on the recording. The dematerialisation of the TARDIS was then achieved by cross-fading between two photographic slides of the cave. The caption announcing 'Next Episode: *The Slave Traders*' was shown over the model film of the TARDIS falling from the cliff.

Desperate times call for *Desperate Measures* as time runs out for Ian and the Doctor. © BBC

MARKETING *Overseas sales*

The serial was sold abroad as 16mm film recordings. Australia purchased the shows in November 1965, rated them "A" and broadcast them in January 1966; other sales in 1966 included Trinidad and Tobago, Zambia, Uganda, Jamaica, Rhodesia, Nigeria and Singapore, followed by Kenya, Mauritius, New Zealand and Venezuela in 1967, Sierra Leone, Saudi Arabia, Morocco, Iran, the Dominican Republic and Mexico in 1968, Jordan and Chile in 1969, Ethiopia in 1971 and Algeria in 1973; other markets included Hong Kong, the Caribbean, Lebanon and Thailand.

The original 405-line tape of *The Powerful Enemy* was wiped on Thursday 17 August 1967, with *Desperate Measures* erased on Friday 31 January 1969. BBC Enterprises retained negatives of the film recordings and these were discovered in 1978. Pictures from the serial had been retained in the form of telesnaps taken by John Cura. The serial was marketed to North America in 1984, where it also aired as a 49-minute TV movie entitled *The Powerful Enemy*.

To bring the episode down to time, the end of the scene with Ian and Barbara telling Vicki about the Doctor was cut. Vicki knows that there were no time machines in 1963, so Ian explains how the Doctor collected them, commenting "He's from a different planet, age, universe altogether ..." When the girl asks more about the time-traveller's background, Ian observes that after all the time they have been with the Doctor, they still know very little about him.

Radio Times previewed the serial on Thursday 31st December with a piece entitled 'A New Companion for Dr Who' which concentrated on the introduction of Maureen O'Brien, including a photograph of O'Brien at the radio console from her first episode.

Commenting on the first episode in *The Financial Times* on Wednesday 6 January, TC Worsley doubted that Koquillion, the "half-animal automata from the planet Dido", would catch on like the Daleks – despite its interesting name.

ITV's opposition for the serial was weak; the end of shows like *The Forest Rangers* or *The Littlest Hobo* and the start of *Thank Your Lucky Stars*. Thus *The Rescue* maintained the very high ratings of *The Dalek Invasion of Earth* for its first episode, and bettered these with the second; *Desperate Measures* attracted 13 million viewers and saw the show ranked eighth most popular TV programme of the week. The Reaction Index scores also remained strong for *Doctor Who*.

Ian Marter started adapting David Whitaker's script as a novelisation for WH Allen in 1986, but died with the work nearing completion. Editor Nigel Robinson completed the manuscript, in which the background and dialogue for the serial was notably expanded. *Doctor Who – The Rescue* was issued in hardback in August 1987 with a cover painting by Tony Clark; the paperback edition, Book No 124, was issued by Target in January 1988.

UK Gold broadcast the serial in episodically in November 1992 and as a compilation in August 1998. Along with *The Romans*, *The Rescue* was issued in a twin-tape VHS pack by BBC Enterprises in September 1994, with a cover by Andrew Skilleter; the end of *Desperate Measures* where the story links into *The Slave Traders* was cut. Harlequin issued figures of the Sand Beast, Koquillion and Vicki in October 1998.

SERIAL L *The Rescue*

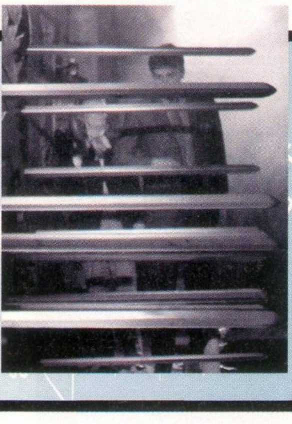
CAST **William Hartnell** *Dr Who and* **William Russell** *Ian Chesterton,* **Jacqueline Hill** *Barbara Wright and introducing* **Maureen O'Brien** *Vicki with* **Ray Barrett** *Bennett*,* **Tom Sheridan** *Space Captain,* **Sydney Wilson** *Koquillion* [1],* **Ray Barrett** *Koquillion* [2].*

** 'Sydney Wilson' was a pseudonym for Ray Barrett. Radio Times credits 'Wilson' as Koquillion on both episodes and Barrett as Bennett only. The Powerful Enemy credits Barrett as Bennett and 'Wilson' as Koquillion, and Desperate Measures credits Barrett with both roles.*

EXTRAS **Tom Sheridan** *Sand Monster (Sandy);* **John Stuart**, **Colin Hughes** *Robed Figures.*

CREDITS *Written by* **David Whitaker**. *Title music by* **Ron Grainer** *with the* **BBC Radiophonic Workshop**. *Incidental music by* **Tristram Cary.** *Costumes Supervised by* **Daphne Dare***. *Makeup Supervised by* **Sonia Markham***. *Designer* **Raymond P Cusick.** *Associate Producer* **Mervyn Pinfield**. *Producer* **Verity Lambert.** *Directed by* **Christopher Barry**.

** Credited on Desperate Measures only.*

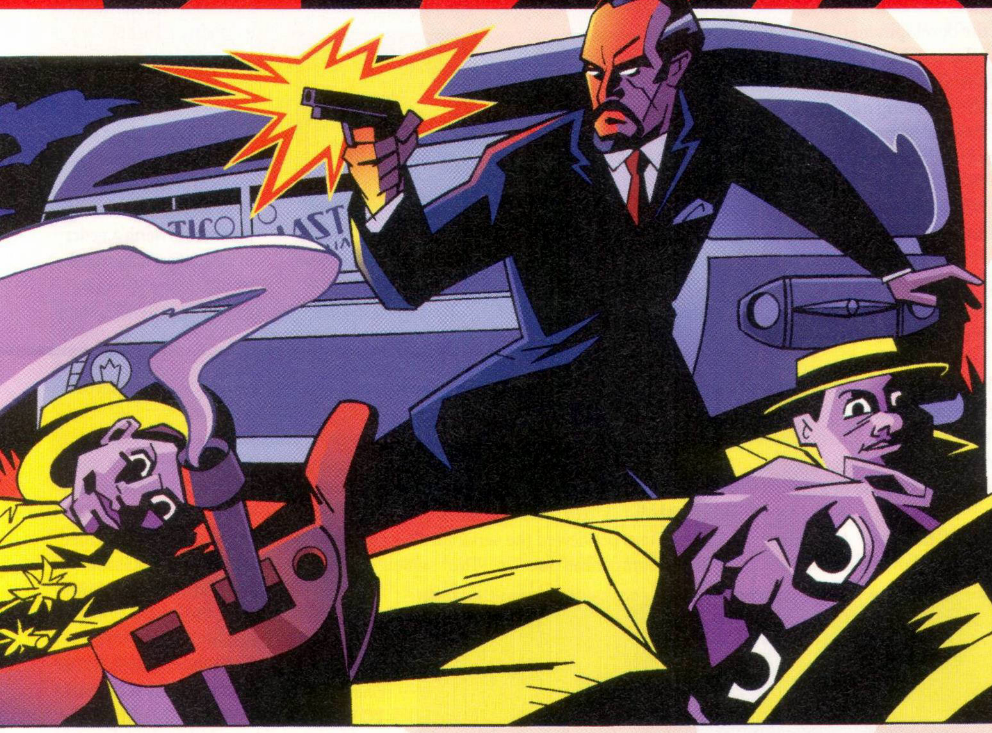


ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
The Powerful Enemy	2 January 1965	5.40pm-6.05pm	26'15"	12.0 (11th)	–
Desperate Measures	9 January 1965	5.40pm-6.05pm	24'36"	13.0 (8th)	–

THE TIME TEAM

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF *DOCTOR WH*



EPISODE 270 TO EPISODE 277

CLICHÉ COUNTER

Deaths on screen so far

00399

One or more regulars rendered unconscious

00065

One or more regulars incarcerated

00115

Some say the world will end in fire / Some say in ice. / From what I've tasted of desire / I hold with those that favour fire." That's poet Robert Frost, and a summary of the plot of *Inferno*, which the Team rejoin here for its final episode.

The Doctor has visited two similar attempts to drill through the Earth's crust, one on our world, which is hours from completion, and a more advanced project on a parallel Earth. Professor Stahlman(n), and his desire for glory, has driven both projects, and one has indeed seen a world end in fire.

"That's a really horrible and dramatic end to the parallel Earth," says Richard. "All those nice people – Greg, Petra, even Liz – all melted in hot lava. Boo-hoo!"

Back in the 'real' world, the Doctor is struggling to halt drilling. "That's nice," says Clay. "Characters start saying the exact same lines we've already heard in Episode 4. But it never seems too unlikely that the Doctor will prevent penetration zero in 'our' world, so this episode's a bit of an anticlimax, really."

Still, the Doctor's talk of other worlds, all a bit *Wizard of Oz* ("You were there! And you, Liz!"), isn't persuasive. It's only when Stahlman turns into a dog (no time to explain, sorry!) that some action is taken. The Doctor stops the drill at minus 35 seconds. Hm.

Jac yawns loudly. "I found a few bits of the story entertaining, but overall I didn't like it. Very dull and silly."

"I thought it was brilliant," counters Clay. "It does round off the most consistent set of episodes we've yet seen. It's been a very interesting, very different, very *short* season ..."

"Where exactly does that Doctor think he's going when he dematerialises with the TARDIS console?" asks Richard, as the Time Lord makes a run for it at the end of the story, only to find himself on the nearby rubbish heap.

"Oh," groans Jac. "And a painful comedy ending as well. Admit it, boys, that was a very ordinary story."

Three blank faces look back at Jac.

In the shadow of a big top, circus owner Luigi Rossini lights a cigar before stepping back in surprise as a horsebox appears before him with what can only be described as a strange wheezing, groaning sound. From the box steps a man with a neatly trimmed goatee beard. Luigi Rossini is soon under the power of this saturnine stranger. He's generally referred to as 'the Master', we discover.

"What an entrance!" cackles Peter. "Superhuman strength, an irresistible personality and great dress sense. There's no doubting that this fellow's a baddie!"

This is *Terror of The Autons*, the first story from *Doctor Who*'s eighth year, and there's been a few changes at UNIT HQ. Not only has the TARDIS console ceased its service as an occasional table, it seems the Doctor has a new assistant in the form of one Josephine Grant ...

"Where is Liz?" demands Jac, who had taken rather a shine to the sarcastic scientist of the many wigs. "She's a long time in making an appearance ... Ah. Apparently she went back to Cambridge between seasons. That's the second worse companion departure after Dodo, who didn't even get an entire final story. Shame on them!"

"Her leaving is covered in about half a dozen words," agrees Richard. "Added to which, the Brigadier's explanation basically insinuates that the Doctor's new assistant is going to be thick!"

"Oh, but I like this a lot," says Clay. "It's like a big colourful cartoon, and like Season Seven never happened. The Brig's an amiable bumbler, the Doctor's a crotchety old man, the assistant is pretty, sweet and clumsy and we've got a villain with a black beard!"

The dastardly Master steals a surviving Nestene energy unit from in front of a photo of the Science Museum. You remember the Nestenes from *Spearhead from Space*, of course: a nebulous alien consciousness that staged an invasion of Earth using sinister orange-masked dummies. When the Master uses a radio telescope to send a signal into space, the Doctor investigates, but is interrupted by a man in a bowler hat who hovers in front of a photo of Middlesex.

"This Time Lord isn't at all like the ones we saw in *The War Games*," chuckles Peter. "This one's quite fun!"

"Hmmm," agrees Clay. "Before you know it there'll be allegations that Robert Holmes is 'eroding the Time Lords' mystery and power.' It's a scandal!" He laughs. "I love it, though – Mr Bowler Hat looks like he's on the run from an *Avengers* teaser scene."

Jac thinks someone is having the Doctor on. "The Time Lords were imposing authoritative scary men who erase people from history, forcibly change appearances and exile people to backward planets for disobeying their rules. So I don't believe that this chap is one at all."

Now warned of the Master's presence, and knowing of the Nestene's love of plastic – their invasions are belligerent Tupperware parties – the Doctor gets UNIT to check out all the plastics factories.

"How does Jo get to just the right factory?" asks Peter. "Jolly good guess. Is there a scene missed out?"

The Master, under the cunning pseudonym of 'Colonel Masters', is lording it over young factory owner Rex Farrel, using his hypnotic powers and a catchy musical theme to force the fellow to turn over his plant's production to Autons. Catching Jo, he sends her back to UNIT HQ with a gift for the Doctor.

"Is there another scene missing?" worries Peter again. "How does the Doctor know its a bomb?"

It's Episode Two, and the Doctor has lobbed the bomb through the lab window, startling the wildlife. "Seagull noises?" asks Peter. "Is UNIT HQ by the coast?"

Back at the factory, the Master has to deal with McDermott, Farrel's busybody assistant. This he does with the aid of an amusing chair. Behind his desk, the Master now looks like CJ from *The Fall and Rise of Reginald Perrin* ... "I didn't get where I am today without being generally referred to as the Master."

"The set piece deaths are quite fun," says Clay. "I do like the Master's style! McDermott's death-by-armchair shows Robert Holmes has a real streak of black humour."

"The way it gradually deflates and oozes over his face at the end is quite nasty," adds Richard.

"I'm not surprised that this story terrified the kiddies," says Peter. "You can't even hide behind the sofa for fear of a devil doll

Compiled by
GARY GILLATT
Illustration by
ADRIAN SALMON

pouncing on you!" This is in reference to the ugly troll lurking in the home of Rex Farrel's father. No, not Mrs Farrel, who lives in a photo of a kitchen, but the plastic doll the Master sends to throttle Rex's dad. But chairs and dolls are not the way the Master's going to destroy humanity ...

Back to the circus. "That's the second time that elephants have appeared in *Doctor Who*," says Jac helpfully. "Which is great, if you like elephants."

After some shenanigans at the circus with his old friend Toberman, the Doctor and Jo are collected by two policemen. As we reach the end of the episode, the coppers are revealed to be brutal faceless, mindless thugs. They're also Autons.

"That's a nicely shocking cliffhanger," says Clay. "Though, it must be said, the Autons haven't done a fat lot so far."

"The cliffhanger's great," agrees Jac. "But I wish the Brig hadn't ruined the surprise a few seconds earlier."

"Oh, I spoke too soon, it seems," replies Clay as Episode Three begins. "The Autons are fantastic this week! I love the way one is knocked down a cliff by a car, but begins to climb back up the hill again without a second's pause for breath. Eep!"

The Autons are out and about in the suburbs too, wearing cheerful masks, straw hats and rather dashing cravats while handing out plastic daffodils. It's *Doctor Who*'s gayest invasion yet!

"This is by far the best episode of the story," adds Jac. "The structure and pace are better, and it feels like we're getting somewhere."

"Roger Delgado's a constant delight as the Master," says Richard. "He may be the baddie, but he's so lovely with a wicked grin that you can't help but love him! I'm constantly reminded of that bit in *Hamlet* where the Prince says, 'One may smile and smile and be a villain'." The rest of the Team nod and fall silent, obviously trying to think of something equally clever to say.

Meanwhile, investigating the Farrel factory, the Doctor finds a surprise ...

"The Auton in the safe is terrific," laughs Jac gleefully. "A genuine shock!"

Disguised as a telephone engineer, the Master has fitted a new flex to the Doctor's laboratory phone, and Episode Three ends with this cable wrapping itself around our hero's throat. Oddly, in the background, a puffer fish rotates slowly on a string.

Unravelled by the Brig, the Doctor in turn unravels the Master's plan. Those free daffodils spit a suffocating film over the faces of anyone nearby, and await activation by radio signal.

"The daffodils are ingeniously macabre," approves Clay. "It's quite unsettling when one attacks Jo."

Back at the radio telescope, the Master summons the Nestenes, and one begins to take shape between the antennae.

Richard sighs. "How disappointing! After all that build up, we never even get to see a proper Nestene, just a fuzzy outline of something that looks like Itsy or Bitsy! What a swizz!"

"That's not the worst of it," says Jac. "This story has the worst cop-out ending of all time. The Master came all the way to Earth, stole the Nestene sphere, raised the Autons, killed a huge number of people and then the Doctor says 'Ooh, maybe it's not a good idea' and the Master instantly abandons his entire plan! Gah!"

Richard agrees: "It would have been much better if the Master had fled, thinking that the Nestenes' arrival was certain, with the Doctor flinging them out into space at the last second." Ah, but the Master didn't get where he is today by fleeing, thinking the Nestenes' arrival was certain ...

Either way, the Master isn't going very far, as the Doctor has stolen his enemy's dematerialisation circuit.

"When the Doctor speculates on how much he is looking forward to a return match with the Master," says Clay with barely suppressed laughter, "you can't help thinking, 'But what about all the people who died, you callous old goat!' – even though I completely agree with him!"

Straight into the third of today's stories: *The Mind of Evil*.

The Doctor and Jo are visiting Stangmoor Prison, where Professor Kettering is demonstrating the power of the Keller Machine; an oversized cafetiere which sucks out 'evil impulses' from the human brain, and can turn a hardened criminal into a harmless simpleton.

"Gosh," says Peter in response to this casual breach of human rights. "It must have taken some creative legislation to get the Keller Machine into Her Majesty's Prisons."

The Doctor, of course, is having none of it, and gets lippy at the press conference: "Oh, Doctor Who!" moans Clay. "Why are you behaving like this? I quite enjoy the pomposity of the new Doctor, but in the Keller demo, he's just a git!"

Prisoner Barnham is cured of his individuality by the Machine, but the Doctor's fears are borne out when a bystander is found dead of heart failure soon after. He had a morbid fear of rats, and there are bites and scratches all over his face ...

"Oh no!" cries Jac. "I was thinking this story was really good, but it's just got silly. 'Today's the first ever world peace conference!' Jo reminds the Doctor, like it was a village fête or something!"

The Brigadier has been entrusted with handling the security for the Conference, the safer hands of the Keystone Cops and Al Quaeda obviously having proved unavailable. Captain Chin Lee of the Chinese delegation is proving difficult; claiming that vital papers have been stolen. It's all a fib; someone is controlling her.

"Why does Chin Lee burn the papers in a crowded park, full of kiddies?" asks Peter reasonably. "Not exactly discrete, is it?"

Back at the prison, another man has died, drowning in the middle of an empty office. The Doctor is alone as the Keller Machine throbs to life ...

"The use of fire as the Doctor's major fear is rather nice," says Richard. "His experiences in *Inferno* must have affected him more than we realised."

Episode Two, and Jo saves the day, interrupting the hallucination. "But the Doctor's not even singed," notes Jac. "If it's all hypnotism, how was there water in one guy's lungs and the other covered in scratches?" Quite.

But who is controlling Chin Lee, and who is the as-yet-unseen Emil Keller, the genius behind the deadly machine?

Oh look. It's the Master.

Clay's pleased: "In his limo, puffing on a cigar and ordering the death of the American delegate, the Master has such charm and authority. With the Doctor behaving like a tit, I'd rather we were watching a show about him. With such a swift return, perhaps we are ..."

'ALREADY, JO HAS USED ESCAPOLOGY, SAVED THE DOCTOR'S LIFE AND BROUGHT DOWN A PRISON RIOT!'

The episode ends with the American Delegate menaced by a rather sweet dragon, offered up by the Keller Machine via Chin Lee.

While the Doctor is helping at the conference, Jo has become caught up in a riot at Stangmoor. But not for long ...

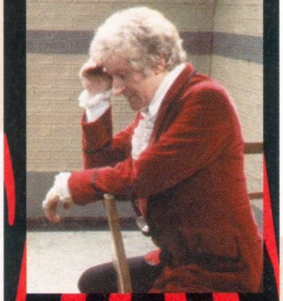
Jac is pleased: "So far Jo has used her escapology to free herself and the Doctor from the circus caravan and the Auton coach, saved the Doctor from the Keller Machine and now she's single-handedly brought down a prison riot!"

Peter is chuckling at the Doctor and the Master's first proper face-off. "They're desperate to appear more cool than each other. Look at the way the Master reveals himself in that swivel chair!"

Being a meanie, the Master locks the Doctor in with the Keller Machine. This time he survives the flames, only to face deeper fears.

"Nightmares about Daleks and Cybermen I can understand," says Peter. "But the Zarbi?! And the images feel so out of place ... all those monsters seem like they are from a completely different series. Which, in a way, I suppose they were ..." DWM

AND YOU SAID ...



INFERNO

"The Doctor has a very human reaction to what he's just seen. He goes into 'our' Project Inferno and starts smashing it. I love it!"
STEVE MANFRED, USA

TERROR OF THE AUTONS

"McDermott's death would be far more effective if you didn't see him pull the back of the chair over his head!"
DAVID MALPASS, BURY

"It's been 21 episodes since we saw the police box. Welcome back, old girl!"
STEVE MANFRED, USA

"I like Katy Manning, but Liz Shaw is sorely missed here. Why did Letts and Dicks feel the need to dumb down?"
ZION WALSH, LONDON

"At the end, it looks like the Master must have run straight over Farrel's corpse with the coach! What a lovely, cosy little tale this is for the kiddies!"
STEVE MANFRED, USA

THE MIND OF EVIL

"Either the Master knew the whole Nestene plot wasn't going to work and prepared this caper well in advance or else *Terror of the Autons* was a whole year ago."
STEVE MANFRED, USA

"After three episodes, the cliffhangers to this story are getting a bit boring. All three have been related to the Keller machine's hallucinations. Time for something new?"
T. HEMMENS, MANCHESTER

In DWM 327 the Team will be facing Episodes Two to Six of *Colony in Space*, and the first three parts of *The Dæmons*. If you've got anything to say about these episodes, send your comments to the editorial address or via email to dwm@panini.co.uk (headed Time Team) by 8 January, ta.

GUESS WHO? Part Two

DANDIFIED FAVOURITE UNCLE OR DOOMY BOHO ANTI-HERO? OUR VERY OWN HAM-FISTED BUN VENDOR GARETH ROBERTS PULLS A FEW STRINGS AND EXTINGUISHES A FEW MYTHS AS HE CONDUCTS AN EXAMINATION INTO THE MEN BEHIND THE POMP AND THEATRICALITY OF DOCTORS THREE AND FOUR ...

The Third Doctor

CONCEITED DANDY or HIPPY SENTIMENTALIST?

On the surface, it's a lot easier to evaluate and write about the character of the Third Doctor than his two predecessors – many of the stories in the Pertwee era, not least his final bow, revolve around his personal strengths and failings. But look a little closer, and there are several interesting anomalies and unremarked quirks.

The Third Doctor warms up considerably over time – in the first two years of his exile in particular, he's extremely sharp and impatient, even more so than his first self. The reason is pretty obvious – for the first and last time, we see the Doctor in drastically altered– and, for him, very frustrating – circumstances. He stumbles from the TARDIS in *Spearhead*, still pie-eyed from the Time Lords "making me dizzy", changing his appearance and fiddling with his memory to remove all knowledge of how to travel in time. (By the way, I don't think anyone's ever said that the Time Lords are not mentioned once in Season Seven. You could pick up the series as a fresh start with *Spearhead* Episode 1.) Lost and confused in the hospital, his overriding objective is to get back to the TARDIS. Although he remembers the Brigadier, he's forgotten that he's been grounded, and seems not to believe or accept it right up until the moment the TARDIS blows up in his face in the UNIT lab. At first he seems much more like the Second Doctor; sneaking about, donning disguises, not especially bothered with anything but getting away and resuming his travels – he's quite prepared to indulge in a 'harmless deception' of Liz to get the TARDIS key back from the Brigadier. It's only when he really accepts the grim fact of his exile that he begins to show signs of a new personality.

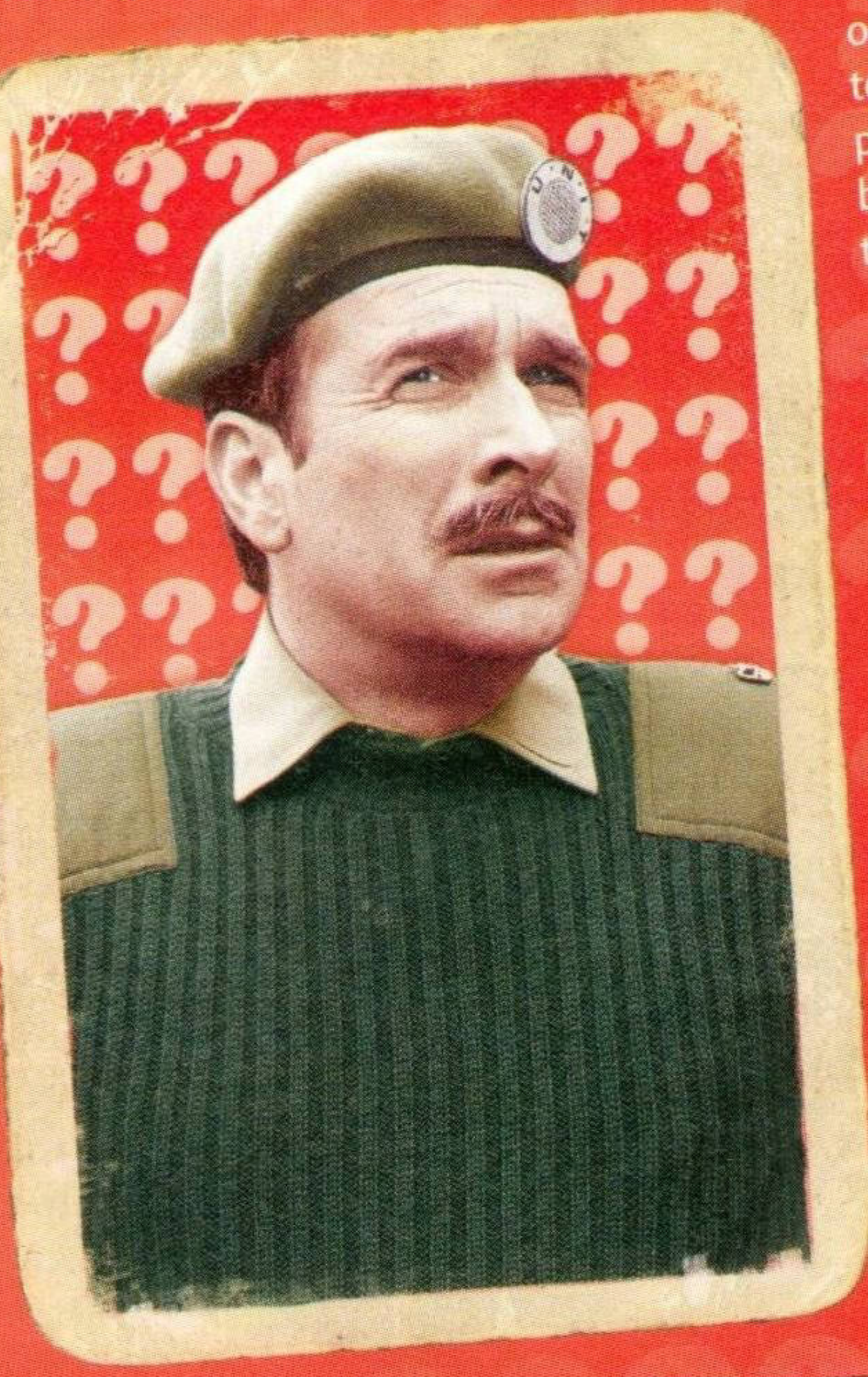
For the first time we get to see the Doctor choose a set of clothes from a large wardrobe – and again he rejects the styles of the twentieth century for those of the nineteenth. The choice of capes, cloaks, frilly shirts and velvet jackets is our first big clue to his character. Unlike the First Doctor, who dressed smartly and functionally, or the Second, who never really bothered to change or scrub up, he is concerned with his appearance – choosing to enhance his already striking height and attention-grabbing, oddly handsome features with an outfit that's uncompromisingly flattering and elegant. This Doctor has no desire to be overlooked or disregarded – he positively revels in the attention he thinks he deserves. He is vain. And whereas the First Doctor was prickly and superior and given to the occasional boast, the Third, as shown by his clothes, is initially arrogant to the verge of constant pomposity.

Just as the First Doctor had belittled Ian and Barbara, the Third shows at best a bemused indulgence to the Brigadier and Liz. To start with, he and the Brigadier have a strictly professional and somewhat antagonistic relationship, and he never seems to demonstrate a special closeness with Liz. He needs somebody demonstrably less bright than him as his assistant, someone to dote on him as some Victorian uncle, and Jo fits that bill perfectly.

In her first season, Jo is constantly put upon and belittled by the Doctor; he barks at her, patronises her, and even tells her off very sharply for taking the mickey out of the Brigadier. It's the first Doctor and Susan all over again – and just like Susan, Jo is endlessly forgiving and fond of a man whom most people would want to kick.

The Brigadier

The Doctor is automatically fond of the Brigadier when they first meet; it must be such a relief to be dealing with a military man whose job it is to believe in aliens! Their relationship is, on the surface, rather antagonistic. The Brigadier can never adopt the Doctor's wide perspective – he seals up the Silurians, and initially has no time for the Nuthutch crowd – but he voices his utmost regard for the Doctor's talents and reliability – at least behind the Doctor's back.

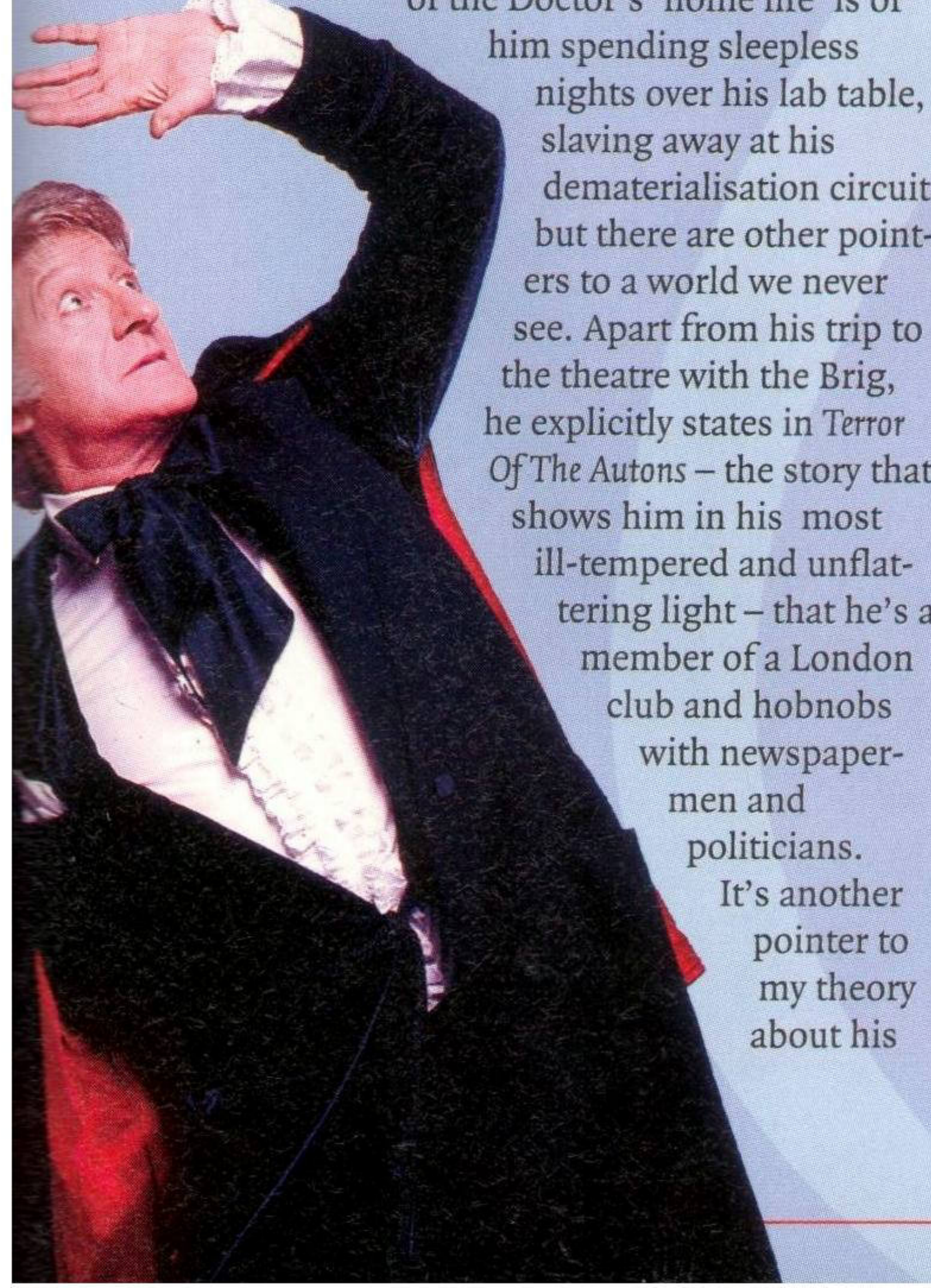


The Brigadier, just like Leela and Ace, is handy as one of the Doctor's 'blunt instruments' – someone he can moralise to but whose tendency to rush in and thump their opponents can be very useful. After the Brigadier seals in the Silurians (he doesn't actually blow them up) even the Doctor can't pretend to be too outraged for very long. The Doctor behaves a bit like France does towards the US; outwardly condemnatory but secretly pleased that somebody is prepared to do the dirty work.

The Brigadier has great claim to being the Doctor's only true 'friend' rather than companion – he's a famously bad space traveller. Perhaps the Doctor needs the Brigadier against which to define himself – the Brig believes in rules, military expediency and timetables, all things the Doctor disregards. But each knows he can rely absolutely on the other in the very tightest corners.

Perhaps the Doctor is subconsciously trying to recreate his relationship with his lost granddaughter, not only with Jo but with all his female companions; a relationship in which he is loving but always has the upper hand.

'The Third Doctor dresses and behaves like a card-carrying old Tory, but his values seem to be quite the reverse ...'



The central irony of the Doctor's exile is that when it is eventually lifted, he can't break away. By that point, he's become very fond of the Brigadier socially – we even see them go to the theatre together – and has come to regard Earth as his home. The general impression we get of the Doctor's 'home life' is of him spending sleepless nights over his lab table, slaving away at his dematerialisation circuit, but there are other pointers to a world we never see. Apart from his trip to the theatre with the Brig, he explicitly states in *Terror Of The Autons* – the story that shows him in his most ill-tempered and unflattering light – that he's a member of a London club and hobnobs with newspapermen and politicians.

It's another pointer to my theory about his familiarity with the nineteenth century; socially he makes straight for the clothes and people that most resemble Victorian/Edwardian London – and the Time Lords. Quite what one of his nights out would be like is unclear, but we know he is a connoisseur of good food and fine wine. He is much more of a social animal than the previous Doctors – able to sit down, share a meal and crack funny stories with everyone from 'Tubby' Rowlands to the Nuthutch dropouts.

In fact, he seems much happier with the anti-establishment; he fits right in with the anti-war detainees of the lunar prison and the colonists of Uxarius, instinctively taking the anti-authoritarian position. And here's the big dichotomy – the Third Doctor dresses and behaves like a card-carrying Tory, but his values are quite the reverse. He belittles politicians like Chinn and Walker, sneers at the 'corrective' techniques on show at Stangmoor Prison, and generally bemoans capitalist 'exploitation' and environmental despoilation like a frilly John Pilger. Still, he can recognise the dangers of going too far in the other direction – he respects the motives of Grover's Operation Golden Age, but fiercely opposes its methods for the damage they will do to the history of the human race. Unlike his former self, who believed in fighting "things which act against everything we believe in", this Doctor is more prepared to see the wider perspective; he even feels sorry at the death of a giant mutant fly! He tries to uncover the underlying problems on all sides – he is tough on monsters, tough on the causes of monsters. He appreciates the Silurians' grievances; sees the Mutts for who they are not what they look like; even the Master tugs at his soft heartstrings. He is always searching for a good side to people, and chastises himself when he judges Izlyr on his past bad experiences of Ice Warriors. The one exception is with Axos, where he is the only person astute enough to realise how the Axons are manipulating human greed – as he says on another occasion about money "I've no use for the stuff".

His politics are a form of Christian socialism – but he's a fighter too, giving Taron a lecture on bravery in the face of Dalek tyranny. His frequent bouts of moralising are all well-intentioned, but unfortunately on some occasions – as with Pilger, in fact – we may nod in agreement with the Master when he declares "what a bore the fellow is".

There is a certain straightness about the Third Doctor; a lack of the anarchy and surprise that all the others but he and the Fifth provide. He approaches problems head-on – as previously noted, his direct dealing with Omega contrasts very strongly with the 'clowning to confuse' strategy of his previous self. Yes, he dresses as a cleaning lady to get into Global Chemicals and does his Worzel voice to fool Reegan's men in *Ambassadors*, but these are isolated incidents forced by circumstance. He is much more likely to burst into a room and tell everybody what they're doing wrong and how he's going to stop it. Imagine the Troughton Doctor dealing with the Marshal of Solos; he'd fall over, spill things, distract attention from himself. The Third Doctor lays his cards on the table – he loathes the Marshal and all he stands for and will attempt to defeat him. Intentionally or not, this windbaggery also causes his opponents to underestimate him. It can also work on its own terms – his lecture to the Earth Controller liberates the man from his collaboration with the Daleks.

The Sea Devils: tough on monsters, tough on the causes of monsters! © BBC

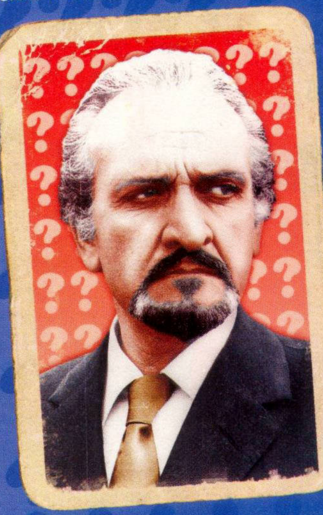
He is also, as if we need reminding, a man of action – physically more adept than his previous selves, and can leap into any unfamiliar vehicle as if he'd designed it. He's a gadget fanatic; his response to many problems is to build a machine to analyze or observe it. Given what we later learn of his qualifications, his position as scientific adviser is amusing – similar to what would happen if one of us was transported back 300 years with only a GCSE in chemistry. He's also a whizz with the TARDIS, perhaps having been forced to learn it all again from scratch. Interestingly, the

GUESS WHO?

The Master

The Doctor is always thrown into sharp relief by the Master, and never more so than in his third self. Their relationship has been compared to a game, with the Master toying with the Doctor; the difference between the players is their attitude to the pieces. The Master was once a friend of the Doctor's, way back when on Gallifrey. Something came between them – we don't know what. Rather like the Monk and the Security Chief (and there's nothing to suggest that they aren't actually all the same person), the Master went out into the universe with a similar agenda to the Doctor – the vital difference being that the Master is vicious, contemptuous of all forms of life and seeks only to elevate himself. We never get to see or hear about the Master's off-screen life; does he do other evil things, or just sit down and plot schemes that will annoy the Doctor? His plans are brilliantly conceived, if a little contrived, and always right under the Doctor's nose. It's as if he's goading the Doctor – 'guess what I've been up to this time, heh heh heh!'

But why? It's interesting that the Master's greatest fear of all the universe's horrors is the Doctor laughing at him – something the Doctor would actually never do. The Master is resentful and insecure; in fact he has misjudged the Doctor totally. The Doctor merely views him as an irritant – he's more frightened of Koquillion if we're to believe *The Mind of Evil* – and is constantly giving him chances to redeem himself. At this stage, in his Delgado body, the Master has yet to become a hate-filled psychopath; he is charming, flirtatious, witty, more surprising (and sometimes more fun) than the Doctor. His attempts to kill the Doctor are always rather half-hearted, as if he knows the Doctor will escape and seeks only to inconvenience him. There remains the frightening possibility that the Master is concocting all these evil deeds simply to annoy and humiliate the Doctor. If this is the case, he's elevated stalking into an intergalactic art form!



new dematerialisation circuit granted by the Time Lords after rescinding his exile seems to give him much greater control of his vehicle. Jo doesn't know how lucky she is to get back to Earth after the Doctor's round trip to Metebelis Three goes awry – the First and Second Doctors could *never* have got her home. Perhaps when the Time Lords gave him back his knowledge of time theory they gave him more than he had before – a whole syllabus of those codes the First Doctor was forever trying to crack; certainly from *The Three Doctors* onwards, though the TARDIS may be capricious, the Doctor is always in control of it.

The Mind of Evil: **confronting problems head-on can have its drawbacks.** © BBC

After his exile is lifted, and he is free to roam in eternity and not just in Woolworths, he becomes a warmer, more settled character. He is actually polite to strangers on several occasions, indulging Vorg for a while at least before giving him 'the lecture'. But the real mellowing in his character is seen with the departure of Jo. In possibly the biggest wrench in the series' history we get to see a delightfully human side to him as he jealously prevents Jo and Cliff getting off. He doesn't have designs on Jo – as far as we can tell – but he certainly resents having his special friend taken away from him. Those who advocate the 'alienness' of the Doctor would do well to remember this – there's no question that, in his own way, he loves Jo; and, just like Susan, she goes off with a "younger you".

I've delayed mentioning another renowned side of the Third Doctor – his mysticism – until the end because it's inexorably linked to his demise. The Doctor's fatal flaw as revealed in *Planet of the Spiders* is not his arrogance – it's his curiosity, his insatiable thirst for knowledge. Like all the Doctors he loves to travel, to be active, to get in the Whomobile and fly. His mentor K'anpo has chosen another way – silent and still contemplation of the universe. As K'anpo tells Mike Yates, "one day you will be able to walk confidently in the world". But the Doctor is a long way off that day. He interferes, always with good intentions, but the simple act of collecting what seems to be a harmless chunk of rock from some backwater planet – the kind of thing he does all the time – dooms this Doctor, and leads him into a web of intrigue that stretches right back to his boyhood.

Whatever caused the young Doctor to run up to the hermit in the mountains of Outer Gallifrey we'll never know. It's worth noting that the Hermit is a religious exile on Gallifrey as well as Earth – a mystic you have to go to for a bit of introspection. Buddhism, or whatever the Gallifreyan equivalent is, is certainly the only religion we ever see actually working in *Doctor Who*. The events of *Spiders*, and later *Snakedance*, seem to suggest a cosmic consciousness beyond the visible rational scientific one (or at least not yet part of what we understand as science). If the Third Doctor is always seeing things in a different way, perhaps he's remembering that poor daisy on the hillside that blew his mind when he saw it in another light. If Buddhism is the Doctor's religion – a lifetime of introspection and contemplation – he's not very good at it.

The Hermit – one of the only people the Doctor seems to truly respect in the entire length of the series – helps the Doctor to realise his own death sentence. If you're going to wander about looking into things and stirring them up, you have to take the responsibility. The Doctor returns to Metebelis with the crystal knowing he will 'die' – perhaps for good – in the act of destroying the Great One. In the Hermit's words, he has to drive out the spider on his back – his lust for travelling and meddling. His return to Earth to die in the arms of his friends is very touching – he is only saved by the arrival of the Hermit, who gives us the phrase 'regeneration' and indicates for the first time that this is something that all Time Lords do, not just the Doctor – and is not, apparently, a natural process.

Indeed it's the Time Lords, and his relationship with them, that we learn a lot more about in the tenure of the Fourth Doctor ...

The Fourth Doctor

BOHEMIAN BUFFOON or DEPRESSIVE LONER?

A great deal has been written about the Fourth Doctor over the years, primarily because there's a lot of source material. Terrance Dicks does a very good job at examining him in the introduction to the rather glorious *Second Doctor Who Monster Book* of 1977. But that was just halfway through his record-breaking tenure, and there was a lot still to be revealed about this most elusive and contradictory character. The popular recollection of the boggle-eyed, grinning eccentric conceals something not generally remarked upon – he is undoubtedly the saddest and loneliest of the Doctors.

Relaxing in the company of a fellow intellectual and taking pleasure in robot dogs! © BBC

He emerges from the UNIT sickbay with the usual prerogative of the newly-regenerated Doctor in mind – to get back to the TARDIS and get back to travelling; to get back to normal. A lot of the odd behaviour of this state will remain with him until the end – the sudden flashes of brilliance, the delight in childish diversions, the jokes that only make sense to himself. He is delighted to see the Brigadier, as if he hasn't clapped eyes on him for ages, but he is instantly itching to get away once the giant robot has bitten the dust. Like the Second Doctor he is always desperate to move on and move off. His curiosity and zest for life are turned up to their highest level – as he tells Romana later, if he left a planet without exploring it he "wouldn't sleep at nights". He is manic, never stopping for a moment. He is constantly seeking diversion, amusement and distraction, never seeming to take things seriously – when Romana despairs of him chatting casually with Garron while they're being held by the Graff Vynda-K, he tells her "When you've been locked up as many times as I have, you'll find this is much more fun." His reactions to events are all out of kilter – "Heavens to Betsy, where did I put that?" he jokes to the deadly Greel, but is aghast when Romana interrupts him reading a book.

In his serious moments, when faced with a threat as deadly and demanding as Sutekh, we see him as he is behind the bubbly persona – a sombre, sage-like figure. He is very prone to erratic mood swings; he is feeling gloomy throughout *Pyramids of Mars*, but just two stories later he's in a joyously buoyant and humorous vein when dealing with Morbius ("Chop Suey, the galactic emperor!") and the Sisterhood of Karn ("Wolfgang Amadeus Mozart had perfect pitch!")

He is a notorious name-dropper and, as Leela tells Jack Tyler, he "reads a lot". He is an unashamed quoter, a nineteenth century intellectual in the mould of Oscar Wilde – always at the ready with an inappropriate quip; witness his aesthetic criticism of the Swampies' windows or Skagra's wardrobe. His own clothes are a dead giveaway to his character. He takes the dash and elegance of his predecessor and gives it a touch of the student dropout – the hat and scarf signal his wit and eccentricity. He looks like a painter or writer – he wouldn't get past the front door of the Third Doctor's London club, that's for sure.

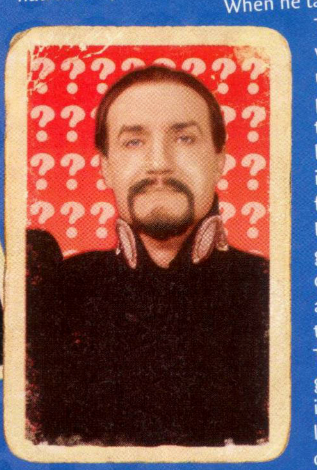
He imposes these values – of the Edwardian wit-about-town obsessed with surface and style – on the most unlikely people, like an intergalactic Quentin Crisp. When a peasant on the vampire planet backs away from him in terror he says "Perhaps he just didn't like my tailor". His reactions are world-weary, the hallmark of a man that's done it all before – "Why don't these girls

A Time Lord Gift?

When Sarah is hypnotised by Hieronymous in *The Masque of Mandragora*, the Doctor can tell. Why? Because she questions how she can understand the various languages they encounter on their travels – something she has never questioned before. It's a "Time Lord gift I allow you to share". This seems innocuous on the surface, but look a little closer ... It is surely the displacement of the Doctor's hypnotic control by Hieronymous that causes this oddity. The Doctor seems to be admitting that Sarah is under the umbrella of his own telepathic powers. In *Terror of the Zygons* he can slow down her breathing alongside his own. By the time of *The Hand of Fear*, he can send her into a trance simply by glancing at her – and his mild powers of suggestion are later seen to work (on the susceptible characters of *Battlefield*) as well as the hypnotic tricks he plays in his third and fourth bodies, a talent he shares with the Master. If the Doctor can massage thoughts, it would explain why most of his companions don't seem to carry terrible emotional scars from their travels.

The New Master

The Master is a changed character when he meets the Doctor again – bitter, deformed and very close to death. The 'game' of the Pertwee era is clearly not in his mind – he has become a "deadly psychopath". His playful resentment of the Doctor has matured into an obsessional hate so physically strong that he starts gurgling when his gunsights briefly flicker over him. When the Master fails in his attempt to tap the Eye of Harmony, he attacks Traken, presumably relying on the Keeper calling on the Doctor. He intends to take over another body, and a Time Lord's would do beautifully. "Only my hatred keeps me alive" he tells the Doctor. When he takes over Tremas with the unholy powers of the Source his first impulse is to follow the Doctor and gain control of Logopolis and its weird technology. This new ghoul Master is much more like the first one we saw – although his wit and easy-going nature have been replaced with a casual sadism that seems to take him to the very edge of sanity.



ever listen to me?" he bemoans of Leela. That said, he greets every situation with brash confidence, friendliness and an open smile, as if daring the universe to prove him wrong just the once. Sarah calls him the most 'alive' person she's ever met, and he always delights in coming back from the dead, emerging from death traps with a cheeky insouciance. In his lighter moods, it's as if he wants to prove to the dark, nasty universe in which he travels that friendliness and silliness can win out. If a man is defined by what he despises, this Doctor stands in opposition to the overseriousness of the rational mind. As he tells Borusa, the Time Lords are dull, atrophied, "transparent as good old-fashioned glass". He is uniquely qualified to deal with the Vardans because he has such a butterfly mind, wandering from one mood and obsession to another. He'll paint the TARDIS, go fishing, or fall asleep on a freezing cold beach. It's impossible to predict what mood he'll be in or what you'll find him doing next.

The Pirate Planet: **"appalled vehemence" much in evidence as the Doctor faces the Captain.** © BBC

Early on he rejects the cosy domesticity of UNIT, telling Sarah it's time he stopped running round after the Brigadier, as if he's got much bigger fish to fry. Sarah mocks his portentous observation that "I walk in eternity", but later in the same story she gets her first proper taste of what that means – and we, as an audience, get our most precious and significant insight into what motivates every Doctor. When the doors swing open to the Earth of 1980, devastated by Sutekh, it feels like a straight line is being drawn from the First Doctor telling Barbara "You can't change history – not one line." Put yourself in the Doctor's position and consider what this demonstration actually means. You left your home to explore, but you realise pretty soon that your own actions are responsible for the lives and deaths of millions, the outcomes of huge historical events. Imagine that you went back in time to Berlin in 1945. You're fighting with the Allies as they get to Berlin. Then you leave for home – after all, you know what 'happened'. But when you return to Tunbridge Wells in 2002, it's not the cosy dwelling of disgusted majors and Panini Comics offices, but an atomic wilderness. What choice do you have but to go back and play your part?

Crucially, and paradoxically, this shows the Doctor not as a self-determined moral being, but as a victim of a circumstance of his own making. By leaving Gallifrey he has trapped himself in a lifestyle where he simply *has* to travel, to fight the monsters – or the universe would fall apart. If you carried that burden, wouldn't you get a little sombre and snappy occasionally, and start to take pleasure in robot dogs and "small, beautiful events"? (Oops – getting ahead of myself there ...)

The clear morality of the Third Doctor is gone. The Fourth Doctor is much less of a doubter. He doesn't know if destroying the infant Daleks is necessarily a good thing, but only because their impact on history is so massive that removing it completely could be counter-productive. "All sapient life is our kin", he tells Sutekh, but he has a clear sense of which forms of sapient life deserve his favours. He tells the Nucleus of the Swarm that it belongs only in the microcosm; and if the Wirrn threaten the indomitable human race he so much admires, then the Wirrn get no sympathy. But he still detests casual killing – Leela's Janis thorns being a case in point – and opposes the Pirate Captain's planet plundering and Dexeter's experiments on the Marshchild with all the appalled vehemence of his predecessors.

It's the dichotomy between this Doctor's ruminative sobriety and his daft exuberance that

***Logopolis*: the Doctor and his lovely new friends. Well, wouldn't *you* let go ...?** © BBC

defines him. I'm going to be a bit perverse now: It's commonly stated that this Doctor gets more silly and less serious as time goes on. I think it's the other way round. He has a much more open and human relationship with Sarah than with any of his later companions – he likes her so much he pleads with her to travel with him "just one more time" at the end of *Terror of the Zygons*, whereas he seems pretty keen to offload the others, who, after all, foisted themselves upon him. His behaviour in later stories, especially with Leela, is markedly more reserved and uncommunicative; it isn't until just before Romana leaves him that he seems to be developing a stronger bond with her. He tells more jokes and clowns more, yes, but as Romana diagnoses, this is "classic displacement activity".

> **'"I've never chosen the company I keep" the Fourth Doctor tells his motley crew of new companions, accusing them of being a burden'**

The Time Lords always throw the Doctor into sharp relief, and the Fourth Doctor spends more time with them than his predecessors, especially when Romana is introduced. The Time Lords are not quite the stately observers we have glimpsed in earlier stories – their history includes bloodthirsty renegades such as Morbius, as well as small-time dropouts like Drax. They have a history, and a Vatican-style culture based on the observance of pomp and ceremony, but they also have a dirty tricks department in the form of the Celestial Intervention Agency, who increasingly employ the Doctor as an agent in exchange for the lifting of his exile. We learn that the Doctor is a member of the Prydonian Chapter, the outstanding old 'family' on Gallifrey. He is a qualified doctor – although we don't know in what (Borusa is a jurist, and the Doctor certainly knows his arcane Gallifreyan statutes, which suggests law). He got 51% at the third attempt, and is "a mere nobody" in the Time Lord hierarchy. At the time of *The Pirate Planet* he's 751, and has been travelling in the TARDIS for 523 years, making him 213 when he left Gallifrey. We still don't know what incited his departure, but he tells Leela he was "kicked out" and his superganglion connection to the Time Lord group mind was severed. The sheer number of his contemporaries who also dropped out (the Master, the Rani, Drax) suggest some big schism. Gallifreyan society has become so ritualised and dead that he knows almost nothing of the founding of his own society by Rassilon, or of the exact nature of the Matrix. (Indeed, only the Hermit seems to know about Rassilon's war with the vampires.) If Time Lord life is so stultifyingly stately, the Doctor is the equivalent of a public school dropout. He definitely takes a little malicious (for him) delight in rescuing them from the Vardans and exposing their own vulnerability to attack. There are many hermit outsiders outside the Citadel; perhaps the young Doctor flirted with joining them? But the most important insight is that there are Time Ladies, which presumably means some form of sexual reproduction – although nobody on Gallifrey seems to have a relationship, it's quite feasible for the human Leela to shack up with Andred, indicating that the worker caste of guards are not regenerative, and that regeneration is not a process natural to all Gallifreyans. (The limited number of regenerations, and the atrophy of the Master's accelerated life cycle, are further evidence of it being a technological invention.)

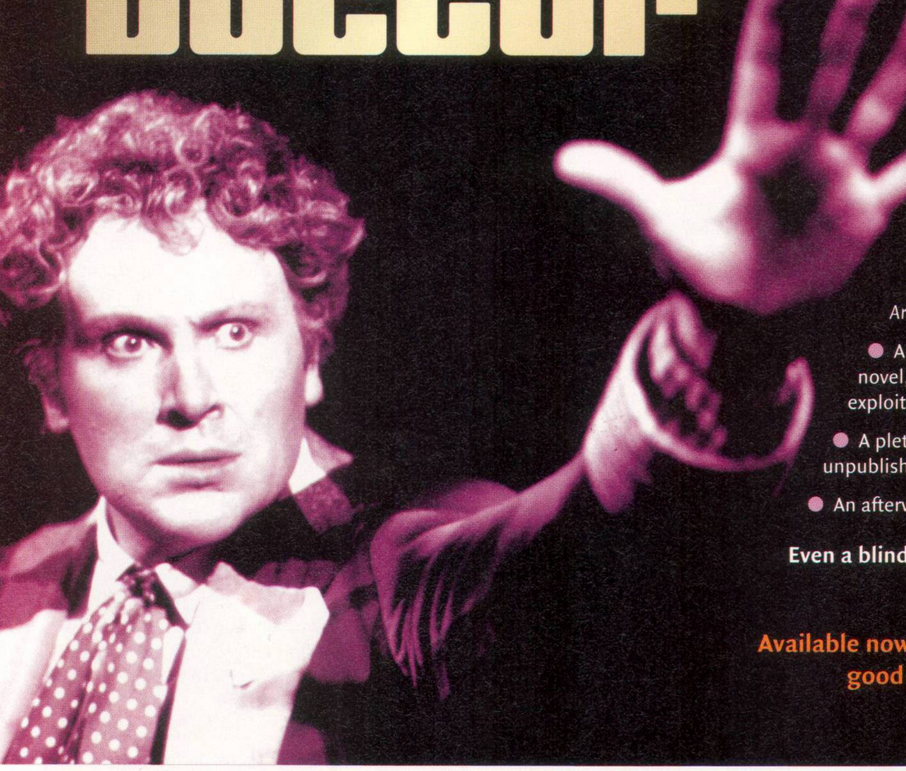
If the Fourth Doctor is by inclination somewhat doomy, his last adventures give him cause. He knows his victory over the Master on Traken was too easy, and the moment he sees the Watcher – an avatar of his own future self, just as Cho-Je was the future self of K'anpo – he knows he is doomed. "I've never chosen the company I keep" he tells his motley crew of new companions, accusing them of being a burden, and coming on strong so they realise the seriousness of the situation. He physically flinches at having to join with the Master to save the universe from entropy, all the while realising that his end can only be hours away. There's nothing that can save him, and he must go with the flow, sombrely awaiting the end. Interestingly, there's nothing casual about the Doctor's realisation that he is shortly to regenerate – indicating that regenerated personalities truly die. For this wonderful, sombre and silly Doctor, going through the motions – "I save planets, mostly" – is a fitting demise. DWM

***Robot*: odd beginnings for the Fourth Doctor.** © BBC

Romana and Romana

Romana appears to be a psychology student – she tells the Doctor his "hypertension syndrome will make a fascinating case study for my thesis." Their time spent together searching for the Key to Time is characterised by her academic learning versus his experience. Romana can fly an old TARDIS better than the Doctor ever has, and she knows her intergalactic geography, but is a hopeless case in the field. She is terrified by her encounter with the Shrievenzale ("I never knew there were such creatures") and makes a hash of locating the first Segment by jumping to conclusions. After her regeneration she mellows considerably, and comes to relish her travels with the Doctor. He even seems to relax in the company of a fellow intellectual – their Paris holiday is very good-natured. By the end of her travels she has learnt from the Doctor's example, and has even begun to act and talk like him – witness her trick of the 'elliptical orbit' on the Gaztaks, a pure Doctor-ism. She chooses to travel through time and space righting wrongs rather than return to "static and futile" Gallifrey – another vindication of the Doctor's original decision to leave.

THE COMPLETE SIXTH DOCTOR



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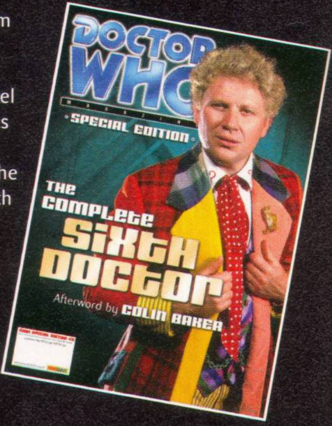
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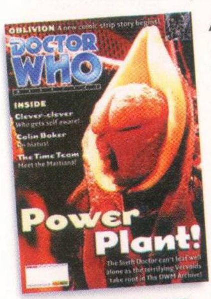
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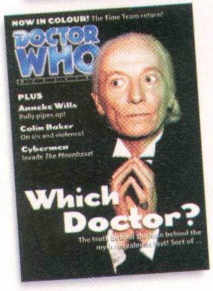
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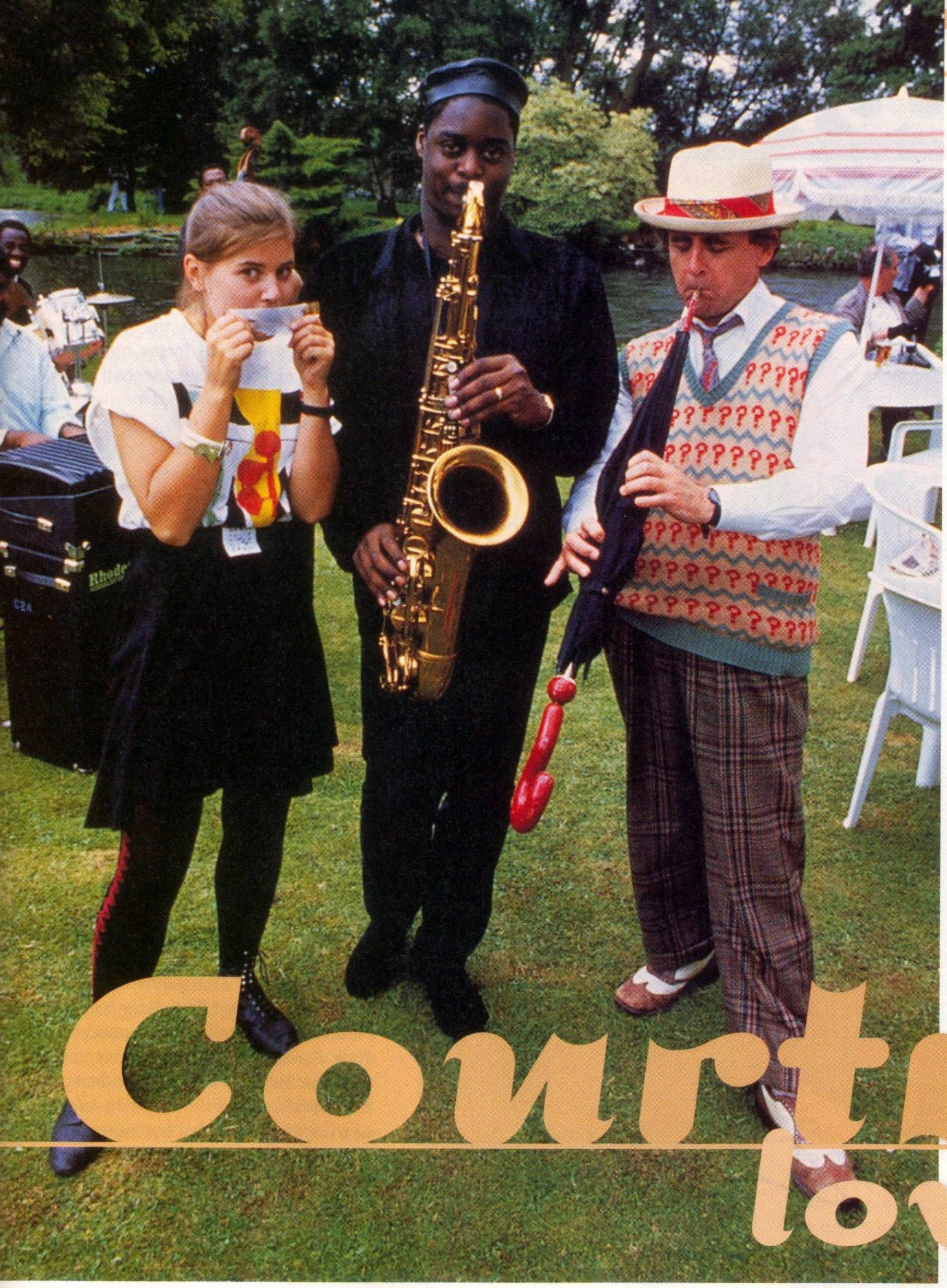


Courtney loves...

CYBERMEN, SAXOPHONES AND ALL THAT JAZZ! *SILVER NEMESIS* GUEST STAR COURTNEY PINE TELLS DWM ABOUT THE DAY HIS CHILDHOOD DREAM CAME TRUE, AND MUSIC SAVED THE WORLD!

"As a British-based jazz musician, I've always watched *Doctor Who*. I'm very much into science fiction and I was one of those kids who used to hide behind the settee when it came on. I saw Cybermen in my dreams! The Doctor was like that teacher you always wished you had, Mr Whoever in school, and he'd always be so wise, have the right answers, always be able to come up at the right time and fix everything. That was the thing that appealed to me about the Doctor."

Blimey - this is Courtney Pine talking! This is the most important person in the British Jazz scene in the past couple of decades. The innovative saxophonist whose début album, *Journey to the Urge Within*, was the first serious jazz album to crack the Top 40. The man who has been fusing jazz with reggae, hip-hop and rhythms from cultures right across the globe. And here he is, rhapsodising about the few days he spent working on *Doctor Who*'s 25th anniversary story, *Silver Nemesis*, back in 1988.

"I think all the Doctors are jazz lovers," explains Pine. "It's 'cos of the time continuum and all that – jazz allows you to think individually. So it's something that will allow the Doctor to enhance his beliefs. Jazz and the Doctor are one and the same."

"I jumped at the opportunity to be part of *Doctor Who*," smiles Pine, his eyes shining with enthusiasm. "I didn't think it was strange. It's a good opportunity to bring something different into the script. People who are into it – science fiction buffs – are into the concept of imagination and creating new things. I think there's a serious link between science fiction and jazz. When you go on stage, your imagination is the only boundary – like with science fiction. It's a very similar parallel."

'All the Doctors are jazz lovers – It's cos of the time continuum and all that . . .'

Courtney's jazz music was a vital element of the serial, its illogical, random, *human* beauty being perfect for jamming the cold, emotionless logic of Cybermen communications. "I think that was very cleverly incorporated into the script," says the musician recalling the storyline, "that the final note would be the thing that did the number on the Cybermen. It was a very fulfilling feeling for me to know that someone could think that a note from a jazz musician was the key to solving the problem."

"For me, to take part and defeat the Cybermen was a dream come true! It's something you would never believe would happen and I was happy to be a part of it. It was a wonderful experience."

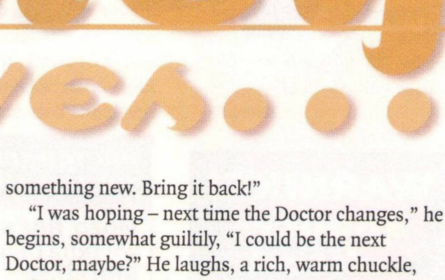
When it came to telling his colleagues that their latest gig would be playing tunes to help a television hero avert cosmic catastrophe, it was clearly Pine's endless enthusiasm which clinched the deal. "A lot of the band were older than me and they couldn't understand why I would want to do something like this. But when we got on the set they were very excited – there's a lot of closet *Doctor Who* fans out there!"

"I flew in from somewhere and was jet-lagged, but the crew made me feel very comfortable. I'm not an actor but they made me feel at ease. As a child, it's all fantasy and you actually believe at the age of six that these things exist. When I was in the show I think I was 22, but it was still, 'Wow! This is the real Doctor! I'm standing here! This is a dream come true!' So it was a good buzz for me."

The saxman seems eternally fascinated and aware of the show's development. "I saw the American version of *Doctor Who*, which I was happy with – I'm very happy to see any *Doctor Who* programme – but I don't know if it translates to an American ethic. I'm very British in terms of thinking about *Doctor Who* and I didn't enjoy it for the American element in it. I think we can do a much better *Doctor Who* over here – incorporating more of today's UK things. I think it can be done."

Clearly Courtney is a creative force whose imagination could be harnessed in any revival. "I think there should be a new series," he readily agrees. "Back on Saturdays, 'cos it's not only kids it appeals to – it's everybody. Somebody like me should be in it! No, seriously, it's a series that's sorely missed and I'm fed up of watching satellite TV for re-runs. I want something new. Bring it back!"

"I was hoping – next time the Doctor changes," he begins, somewhat guiltily, "I could be the next Doctor, maybe?" He laughs, a rich, warm chuckle, and reacts in awe when asked how he could become the world's favourite time-traveller. "If I was the Doctor? Oh man! I mean, to be able to go back in time and to come forward? To be able to correct things, to be able to make the world a better place – not just this world but the whole universe ...? Wow! That question is such a deep one. That's such a dream come true for someone like me. I know I would give it my all. Is this an application – a job interview for being Doctor Who? I accept!" DWM



Courtney's quartet gains a member – and his spoons! © BBC

Untimely

THE OLD HOME PLANET STILL LOOKS THE SAME ...

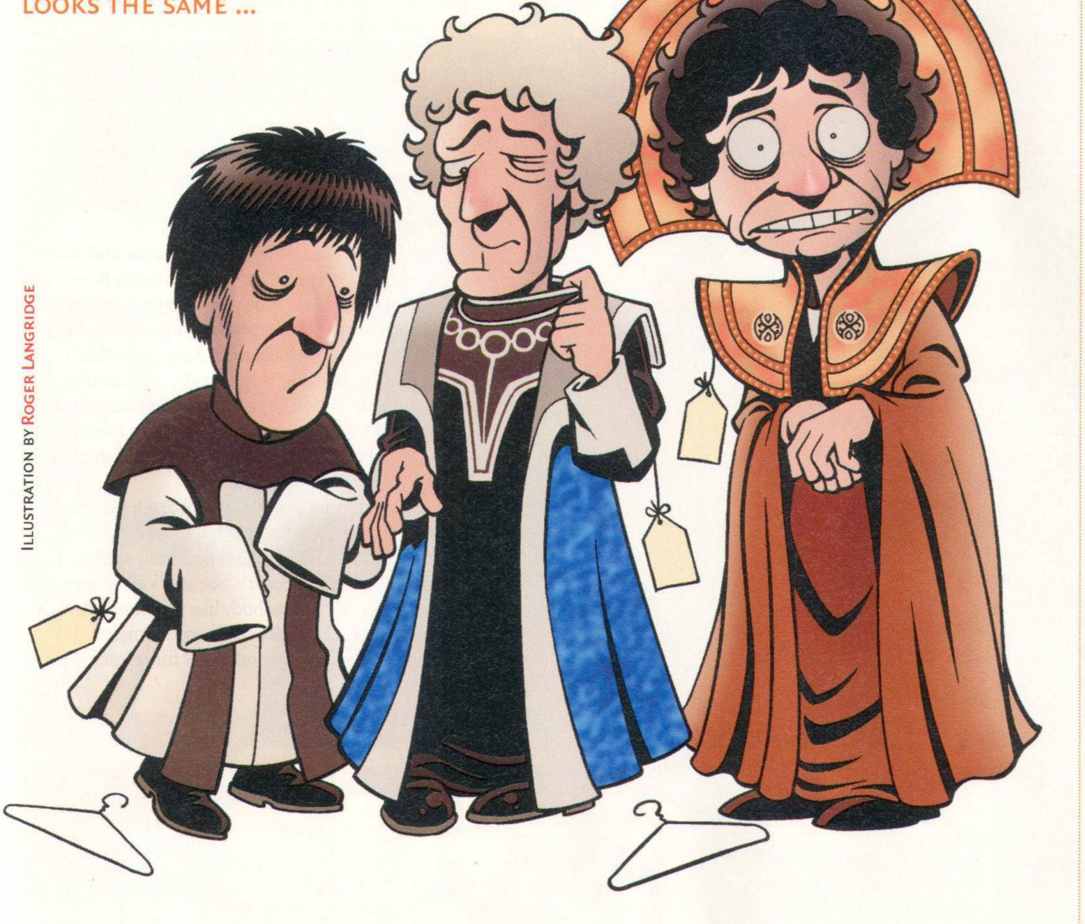


ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

DOCTOR WHO: THE TIME LORD COLLECTION

VIDEO BOX SET BBC WORLDWIDE/ WH SMITH LIMITED EDITION
RRP £27.99
CAT NO BBCV 7346

Here's a game: stand in front of your *Doctor Who* video collection and, with your eyes closed, randomly take three off the shelf. Now, eyes open, see if you can find a running theme to make a box set of them. Trust me, these are genuine: *The Dalek Invasion of Earth, The Curse of Peladon, Revenge of the Cybermen* ... "Famous Monsters Box Set". *Planet of the Spiders, Snakedance, Dragonfire* ... "Crystal Stories Box Set". *The Invasion, Terror of the Zygons, Battlefield* ... "UNIT Box Set". *The Hand of Fear, The Awakening, The Greatest Show in the Galaxy* ... er, um, "Stone Things Box Set". *Robot, The Robots of Death, The War Machines* ... oh, this is just too easy!

Time Lord stories come up quite often: *The Claws of Axos, Arc of Infinity, Time and the Rani; Colony in Space, The Brain of Morbius, The Five Doctors; Planet of the Spiders, The Invasion of Time, The Keeper of Traken*. The set that came together most often, though, was the "Last Minute VHS Sale Before DVD Takes Over Completely Box Set" – which, of course, is a large part of what this is all about. DVD has hit video's 'fast forward' button so hard, there's a race to clean up on the old format. A box set can make it all the more attractive. Don't tell me you wouldn't have dragged your heels if November's *The Sensorites* was released individually.

Following their Davros release of last year, Time Lord stories have come up for WH Smith, too: *The War Games, The Three Doctors* and *The Deadly Assassin*. The first question has to be "Why *The Three Doctors*?" Didn't anyone tell Marketing it was up for DVD release next year? Including it allows the set a clear run at the first four Doctors, but I doubt its untimely re-issue will encourage sales. DVD *Three Doctors* or VHS? Original *King Kong* or 1970s 'man-in-a-suit' re-make? Scooby or Scrappy? For myself, I don't even want to talk about it, knowing it'll soon be back here, digitally spruced-up and bursting with extras. Not to duck my responsibilities completely, however, *The Three Doctors* has always struck me as a particularly important story made in a peculiarly complacent way, and it should count itself lucky it wasn't broadcast in the face of an active fandom. Lucky, also, that by the time there was, it had attracted a nostalgia of its own. Hartnell has the least to do but seems the most true. Troughton's material forces him to be too lightweight; he plays a second generation copy to his original portrayal. A diminishing return.

Which brings us neatly backwards to Troughton's epic swan-song, *The War Games*, issued here re-mastered (though not VidFIRE'd) and so in the unaccustomed position of being this set's main selling point. *War Games*, of course, comes closest to justifying the ad campaign's 'Discover the Doctor's origins' tag. But, again, did anyone bother to mention that that's the story's smallest part? In many ways, its trial scene is the one in 1979's *Superman* done on the cheap. It's perfect, all the same. Its participants spotlit, the incongruous stone monoliths representing great age and a kind of timelessness, the tiny lights flashing atop telescopic stands hinting at some advanced technology. The Sixth Doctor should've argued his case in similar surroundings. *The War Games*' Time Lords are as 1960s as Portobello Road, *The Three Doctors*' as 1970s as Robin Tripp's flat. As usual, it's *The Deadly Assassin* that doesn't fit, looking back to a Mediaeval past, albeit one policed by *Flash Gordon* soldiers. I've never really seen the Time Lords' diverse portrayals in *The War Games* and *The Deadly Assassin* as a continuity blunder, but more as two sides of the same coin. The first shows their public face – how the Time Lords like to be seen by others; aloof and in control – the second reveals them in private – feuding and in disarray. You can see Angus Mackay's 'PR'-ish Borusa as the clear bridge between the two.

Of course, this set isn't all about Gallifrey and how many appearances Bernard Horsfall can notch up – we've Time Lord villains too. For complete 'out of his tree-ness', Omega's in a panto season of his own. I think it was Michael Wisher, asked about Davros, who once said "Real evil whispers". It's the approach opera star Peter Pratt takes to The Master, certainly until he emits the line "As a scapegoat ..." when we're all briefly transported back to Covent Garden. Edward Brayshaw's War Chief falls between the two – the character's prototype Delgado-ness is pretty obvious. All, however, are upstaged by the sheer evil presence of Philip Madoc's non-Time Lord War Lord, employing Wisher's theory to the letter.

A box set can make a dying format seem more attractive ...

Apparently, the Time Lord collection was put together following feedback from customers and people in the video industry. More releases are planned, though next time, unsurprisingly, I'm told they'll be looking at DVDs ... VANESSA BISHOP

Battered

ROBINSON – GOLLY!

DOCTOR WHO: RESURRECTION OF THE DALEKS

DVD BBC WORLDWIDE
RRP £19.99
CAT NO BBCDVD 1100

Resurrection, of course, was originally to be made for Season Twenty. It's a shame it wasn't. A little bit of *Resurrection of the Daleks* is just what Season Twenty needs, and likewise, a little bit of Season Twenty wouldn't have harmed *Resurrection*. Not that the twentieth season's too great – I'm with Peter Davison on that. It's dull and drab, and the whole Black Guardian trilogy's a stiff. *Resurrection*, however, badly needs some of its sobriety. In my fantasy *Doctor Who*, *Resurrection* would look like *Terminus*, and *Terminus* like *Resurrection*. And if only the Dalek guards had worn the sinewy armour of the Vanir instead of that cheap Storm Trooper get-up ...

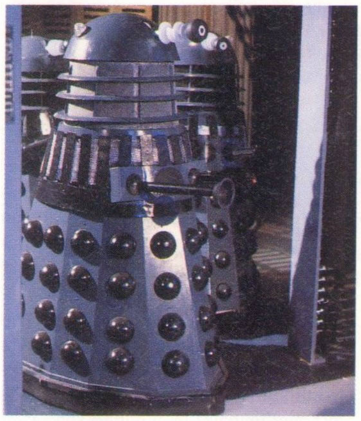
This, I know, is falling into the trap of talking about what we didn't get rather than what we did, but I wonder how different Season Twenty's *Resurrection* draft was – different beyond Tegan not leaving, that is. Actually, this is rather mean, as it puts Saward in a no-win situation. If it's the same, then shame on him – it means it sat there for a year without the writer thinking better of its surplus of characters or its many loose ends. If, however, it was once a half decent action-orientated excuse to defrost Davros that didn't immediately turn to slush, then again, slapped wrists for not exercising discipline and leaving it alone.

Anyway, it's plainly obvious there's too much going on in *Resurrection*. Like Davros, it's a warmed-up, incoherent, ranting mess with only a few bits left fuctioning properly. One of those is its location work. The rain, cold and steely slate grey of the opening Docklands sequence starts things off impressively – really pacey, evocative, brutal. Not wanting to be accused of having my cake and eating it, however, the Earth stuff is one of the things *Resurrection* could do without. There's no reason for the Movellan virus to be stored on Earth, and as it turns out, there's no shortage of it on the Dalek spaceship.

Director Matthew Robinson's not so strong where it counts, with the Daleks. Their lights are on but no-one's in. Chipped, battered and blandly shot, *Resurrection*'s Daleks have no screen menace. Robinson treats them like stiff pieces of scenery, rolling them back and forward in straight lines. Didn't anyone ever tell him that their domes and eyestalks can move?

The post-Dirty Den-ness of Leslie Grantham doesn't help the story either. He increases an already miscast collection of *Celebrity Squares* types: Big Ted's pin-up, *Playschool*'s Chloe Ashcroft; Rodney Bewes, the least likely of *The Likely Lads*; and that redhead who was married to Dennis Waterman (Rula Lenska, I mean, not Mark Strickson). Now, put a camera in front of me and I'd be awful; but I'm not an actor – what's their excuse? Maurice Colbourne's better than the lot of them put together. Unfortunately, he too suffers from 'Grantham Syndrome'. Seen here just before being cast as the lead in posh boat soap *Howard's Way*, he looks like a big name who's underused.

Did nobody tell Robinson that the Daleks' domes and eyes can move?



At one point on the disc's commentary, Matthew Robinson attempts to find parallels with Hamlet and Macbeth. He flounders, of course, but as soon as it's said, it stirs in the consciousness a line from the Scottish Play that suits *Resurrection* well: "Full of sound and fury – signifying nothing."

DVD EXTRAS

Matthew Robinson is the dominant personality of the disc – no small feat considering the others include Eric Saward and JN-T. *On Location* talks to all three – the late producer by Tower Bridge, Saward and Robinson at the now renovated Docklands. This is good and happy, and, for its 20 minutes, Robinson's enthusiasm is infectious. In his commentary with Peter Davison and Janet Fielding, however, he comes across as boorish and self-promoting. It's no less compulsive for that. Robinson reminds me of a film's Second Unit Director – location and action is where he makes the most sense. His principal photography and casting ideas are another thing. The times he shushes his co-speakers to adore "an all-time best moment" or "famous scene" suggest he considers himself one of the series' finest bookings. His technical observations are patronising or just plain wrong. Since when has a Dalek needed a third operator to work its lights? The moment Davison points out that he and Fielding made these shows for three years and are more than aware how things were done is a gem of edgy politeness. It's a particular pleasure to hear Fielding talking *Doctor Who* again, and her overall good humour here bodes well for future Davison releases.

Breakfast Time, still in its original 'couch and cornflakes' incarnation, offers two typically 'sunny side up' items; Fielding and Nathan-Turner in a tie-in with the Producer's *Companions* book, and a *Resurrection*-focused look at the Radiophonic Workshop. Davros circling two virus-diseased Daleks stands out amongst the various extended and deleted scenes. Molloy's mask seems to wear a look of fear about the situation, but it works, I think, simply because of its unusual quietness. Along with a trailer, and a dramatic TARDIS-cam that sees the ship materialising aboard a deep sea station, are two more unique selling points – an isolated music score (a memorable one at that) and, more significantly, a new Dolby Digital 5.1 mix of the story. This I should admit to not having heard, but it seems right that a romp of *Resurrection*'s explosive nature should be chosen for this enhancement. With it, perhaps, the story will finally achieve a little bit of the blockbuster quality it's always craved.

VANESSA BISHOP

Bland

COME ON IN – THE WATER'S INOFFENSIVE!

DOCTOR WHO: THE INFINITY RACE

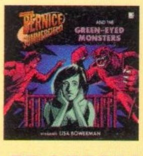
NOVEL BBC BOOKS
AUTHOR SIMON MESSINGHAM
RRP £5.99
ISBN 0 563 53863 5

There has been a longer wait than usual to find out what has befallen the Eight Doctor and friends since we last saw them stranded in an alternative universe at the end of *Time Zero*. Now that the BBC have switched to publishing a new Eighth Doctor novel only every other month, the ongoing storyline, already getting convoluted, is in ever-greater danger of losing steam. We can only hope that the authors manage to maintain momentum now their output has been reduced.

Readers browsing the blurb of *The Infinity Race* would be forgiven for having the sort of flashback that is usually reserved for Doctors on the brink of regenerating. Yachts in a space race, a recurring villain and the promise of a 'complex plot' in which the Doctor may be a pawn sound suspiciously familiar. All that separates this from *Enlightenment* is the absence of Leee John. Luckily, there's no need to file the book under 'Imagination, lack of', as the similarities between the two are surface deep only.

Also released

BY VANESSA BISHOP



PROFESSOR BERNICE SUMMERFIELD AND THE GREEN-EYED MONSTERS

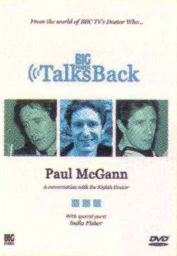
BIG FINISH, £9.99

Brax aside, *Green-Eyed Monsters* assembles the series' regulars for what could be called a Benny sitcom. Asked to authenticate some artefacts on Goron Four, still-newish mum Benny is in urgent need of a baby-sitter. However, instead of asking some responsible friend or agency, she delegates the job to jealous rivals, old flame Jason Kane and the furry, dog-like Killoran, Adrian Wall – technically the father, even if his claim is somewhat confused by Benny not being in her body at the time (see novel *The Squire's Crystal*). Kane and Adrian handle the feeding and nappy-changing with much the same levels of incompetence you might expect from *Men Behaving Badly*'s Gary and Tony.

The play's title refers, not only to the baby-sitters, but also to Benny's adventure, where mad Lady Ashantra du Lac has, by surgical means, fitted idiot twins Boris and Ronald with glowing green eyes – a move that, in accordance with ancient writings, will help verify her as a descendant of God. Or something.

I must admit that, in the past, I'd never really got Dave Stone's writing. His novels seem swamped with too many ideas. His humour is their saving grace, though this too can get lost in his many digressions. This style, coupled with Big Finish's tendency to over-egg their post-production, didn't bode well for me. It was a surprise, therefore, to find Dave Stone writing in the sleeve-notes about just the sort of audio story I like. Out goes the old hobby-horse that the pictures are much better on audio and that the adventure is only limited by the imagination of the listener, etc, and in comes sharp dialogue and discipline: "The true reality of audio," says Stone "is sitting somewhere quiet and listening to it. This makes it the ideal medium for a focus on the smaller scale, on a story of the relations between people rather than the bomb blast of a plot."

Stone the scriptwriter is a much clearer storyteller than Stone the novelist – losing the prose has freed his wit. And praise for Big Finish too, for respecting the author's quieter approach and limiting those big bangs!



BIG FINISH TALKS BACK: PAUL McGANN

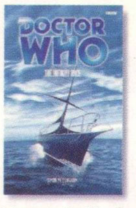
Big Finish DVD, £15.99

Here's something I never expected to see – not without the actor appearing pixelated or with a bag over his head, anyway. Big Finish's first DVD is technically a no-frills production – fine when talking to McGann but having a few sound problems when switching to interviewer Gary Russell.

The public-shy McGann confesses the thought of conventions, even chat shows, gives him the creeps. Nevertheless, he appears relaxed enough to play along with things as if Russell had just bumped into him at the bar. In its way, this is refreshing. McGann hasn't put himself forward enough on the celebrity circuit to have worked up anecdotes or have ready any quippish response, so this is a doubly rare experience – an interview with one of the series' leads who hasn't cultivated a TV or convention persona.

Big Finish take time with their scoop. The media reluctance of their star means they have a unique opportunity to address McGann's career as a whole. However, it'd be wrong to imply that this would be of as much interest to fans of *Withnail and I* or *The Monocled Mutineer* as it is to a *Doctor Who* audience. The 1996 TV Movie is very much the disc's main course. Humbly, Big Finish keep discussion of the Eighth Doctor audios to a more frivolous 15 minutes 'extra', where McGann is joined by Charley actress, India Fisher. Again, Big Finish are fortunate that McGann turned down the chance to record the commentary for the TV Movie's DVD release, as all this is new and more opinionated than what we got when he was under contract. His no-show on the movie's commentary shouldn't be seen as a snub either – McGann reveals it's just another thing he isn't too comfortable doing. *Doctor Who* as a subject, not just as an occasional job, is clearly something McGann has warmed to, and remains of genuine interest. However, his willingness to do more audio aside, I wasn't ready for the eagerness with which he offers himself up for the role on TV again.

Over to you, Auntie Beeb ...



The book opens with the TARDIS, invited to attend a race on the ocean planet of Selonart, materialising aboard a yacht adrift in the middle of a vast expanse of sea. There are overtones of Murnau's *Nosferatu* with the TARDIS crew discovering a ship that appears deserted except for the decaying corpse of a sailor strapped to the wheel, a man lurking in the ducts and a cadaverous monster stalking the decks. There's even a sinister Count. But the scope of the novel soon broadens to encompass sea serpents, a secret agent and a plot to restructure the universe.

Once again, Sabbath is manipulating events, planning to accelerate Selonart's development into a device that will allow him to perceive all of space and time, and rebuild them according to his will. Once again, he's foiled by some brilliant improvisation on the Doctor's part. It's all becoming a bit too predictable: Sabbath's continual defeats cheapen him, diluting his initial menace. Like Blofeld, he works better behind-the-scenes. When he's put face-to-face with our hero there are fun exchanges, but the outcome's never in doubt.

Wisely, Messingham does not rely on Sabbath to provide all the villainy. The stupid Governor Marius, a pastiche of all those heavily made-up space commanders of the Pertwee era, supplies the petty cruelty with his harsh treatment of the hapless Selonarts. Meanwhile, the corpse-like Warlocks lurk in the shadows ready to drag in anyone unlucky enough to pass by.

Disconcertingly, the book flits between first and third person narratives. The sections written from Anji's point of view come across as false and forced. Messingham fails to convince in drag – it's impossible to believe that these are the thoughts and words of an Asian woman of Anji's calibre. Sadly, these sections make up a sizeable chunk of the novel, and the author's failure to nail Anji works against him. Fitz fares better. The eternal man-child, his boyish thrill of the chase gives the book some lift. His enthusiasm is infectious – it's in the Fitz bits that *The Infinity Race* really hits its stride, and it's a shame that Messingham didn't tell his story entirely from Fitz's point of view.

Messingham's failure to nail Anji's voice is a big stumbling block

The book apparently ends with Sabbath destroyed and the TARDIS restored to its proper universe. But, in best film baddie tradition, we don't see the villain's corpse, and are left with a tantalising glimpse of the cage in which he is imprisoned plunging to the floor. We're left in little doubt that the story will continue – if nothing else, we need to know more about the mysterious Service who sent an agent to assassinate Sabbath.

The Infinity Race, like so many recent novels in the Eighth Doctor line, fails to achieve the potential of its premise. It's a bland, inoffensive read that mildly entertains for its duration, but makes no waves. Unlikely to be remembered, the book, like the planet it describes, can be summed up in one word: wet. Matt Michael

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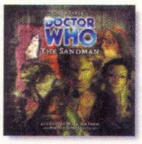
Obfuscated

An excellent book. Eh? What do you mean it's an audio ...?

DOCTOR WHO: THE SANDMAN

AUDIO DRAMA Big Finish
AUTHOR Simon A Forward
RRP £13.99
ISBN 1 903654 76 9



After having to return to the start of each episode an unprecedented number of times, I began to wonder why *The Sandman* was so hard to follow. I conclude that it's a combination of factors, individually harmless, yet collectively conspiring to render the production obfuscated beyond belief.

Modulated voices have been a mainstay of *Doctor Who* since 1963. And without visual hints, beyond those kindly relayed by sympathetic characters ("Gosh Doctor, what is that nine-tentacled pink lobster?" for example), alienness is easy to depict by vocal filtering. But this comes at a price. Performers are harder to distinguish – until I read the sleeve notes, I completely failed to realise that alien trade official Nrosha was played by Anneke Wills, surely a familiar voice to *Doctor Who* aficionados. And if actors are playing aliens, then the chances are they will be asked to adopt the kind of noble delivery that shuns contractions or vernacular, lest they appear too down-to-earth. Within these constraints, performances tend to be louder, larger, and dare I say, stagier than otherwise.

And generally, there's the attendant difficulty of alien cultures themselves. More naturally the province of the kind of best-selling hardback SF that proclaims itself "Volume Four in the Second Saga of Greg L Stravinsky's epic *Dark Curtain* Dodecalogy", or their television equivalents, these are harder to portray in a 100-minute *Doctor Who* story. The series has avoided this by concentrating on human reactions to other civilizations; it only has time to depict cultures with a couple of factions at most, peopled by beings biologically similar to some terrestrial animal, and socially based on some human tribe. Here, author Simon Forward bravely introduces the Galyari, who would be just another paint-by-numbers species (1. One faction, 2. Lizards, 3. Desert nomads) were it not for their unusual lifestyle, drifting across the universe in the space equivalent of Hong Kong harbour, all because they have an ancestral fear of the Doctor.

I can't say I blame them, either. A story about aliens who are hard to comprehend, distinguish, or get that excited about could have been rescued by an engaging hero. Alas, the Doctor here displays all the personal magnetism and elucidation which he brought to *The Trial of a Time Lord*'s second, confusing, segment. Colin Baker's occasionally hard-to-love interpretation is not really advanced by a storyline that has him shouting and blustering in an effort to start a small war, and, once again, pretending to be nasty to his assistant. Even in his quieter moments, he's prone to what I (and probably any other man in the street who's never been to drama school, and doesn't know Chekhov from Cooney), would mistakenly call overacting. The ... *way* he invests a simple article and noun with a pregnant pause and then audible italics, exemplifies the coy innuendo which infects the production.

From the outset, we know the Doctor cannot be the monster the Galyari think him to be, yet it takes three episodes of prevarication before we understand why he has contrived to appear so. Even Evelyn, also intent on wringing every last nuance from her dialogue, seems frustratingly content to allow the nature of his supposed atrocity go unspecified. Mordecan, a slippery cousin to TV's Rohm-Dutt or Stotz lacks the curiosity to ask his friend the nature of the contraband he has been helping him smuggle into the Galyari's convoy until it is far to late. Drama needs suspense and dénouement, but here it seems contrived.

Performances are larger, louder and stagier than normal

Oh, it's not without some appeal – individually there are many moments to savour. The Doctor whistling cheerfully as he embarks on backbreaking archeology is terrifically funny, as is the revelation that it's the Doctor's coat, rather than his reputation, which means that no Galyari can behold him in comfort. And it's rather tidy that Ian Hogg's first appearance in *Doctor Who* since *Ghost Light*'s Josiah, should see him striving to slide down the evolutionary ladder, rather than up it.

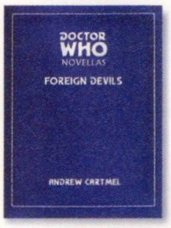
For the listener, *The Sandman* is too much hard work. For a reader however, I think its ideas and scope would be enchanting. A good story, not well served by its medium. Dave Owen

Elaborate

WHO LIVES IN A HOUSE LIKE THIS?

DOCTOR WHO: FOREIGN DEVILS

NOVELLA TELOS PUBLISHING
AUTHOR ANDREW CARTMEL
RRP £10 (STANDARD H/B)
£25 (DELUXE H/B)
ISBN 1 903889 10 3 (STANDARD)
1 903889 11 1 (DELUXE)



The foreword to *Foreign Devils* has more to do than just spin enthusiasm for the story to follow. Written by Mike Ashley, it details the fictional career of early twentieth century ghost-buster, Carnacki. Created by William Hope Hodgson, Carnacki is to the supernatural what Sherlock Holmes is to crime – Ashley believing Carnacki would have been as famous if a First World War bullet hadn't killed his author in action. The point of this fascinating re-introduction to Carnacki (though I confess he's completely new to me) is his turning up in *Foreign Devils*, the novella also including a reprint of one of his adventures, *The Whistling Room*, circa 1910. Based on that, Andrew Cartmel's work appears much more a Carnacki story that guest stars the Doctor than it does the other way round. That isn't to suggest the Doctor (in his second incarnation) doesn't take part much – on the contrary, I don't think we're ever out of his presence – just that Cartmel isn't really interested in *Doctor Who*'s pretensions towards science fiction. The strange events that grip its large country house seem firmly rooted in spells and black magic.

Cartmel opens his story with a macabre prologue that would serve as a tale in one of those early 1970s horror anthology films: China, 1800. English merchant Roderick Upcott is peddling opium. That is, until one business meeting brings him face to face with the Emperor's chief astrologer, keen to stamp out the vile trade. The astrologer makes it clear that all Upcott's buyers will be meeting unpleasant fates, but the Englishman's own will be far worse and more far-reaching. Fast forward to the TARDIS' arrival in the grounds of Upcott's Canton residence where, whilst exploring, Jamie and Zoe disappear through a Stargate-like structure in the gardens. Fast forward again, this time a hundred years, where the Doctor, tracing his companions' teleportation to a house in Kent, falls in with a party held by Pemberton Upcott, a descendant of Roderick. Amongst the invited guests are ghost-hunter Carnacki and the beautiful medium Celandine Gilbert. The evening proceeds swimmingly until, in the middle of Celandine's seance, lightning strikes the grave of Roderick Upcott ...

"Jamie's missing you say, Zoe? Oh crumbs! Still, better fiddle with some switches first ..." © BBC

From here on in, *Foreign Devils* resembles a kind of paranormal whodunit, the Doctor and Carnacki sharing the detective role, working to find out what supernatural force is murdering the family line. For Cartmel, his story feels like a coming together of his *Doctor Who* work thus far. Although it's not made a point of, I think it's likely Upcott's Kent house is the one Cartmel introduced as the Doctor's in his Virgin novel *Warhead*. Perhaps, after the grim events of 1900, it proved difficult to sell and it's clear the story leaves it without any inheritors. Like *Warhead*, and its sequel *Warlock*, we explore the effect of drugs – though this time it's not their use but the selling of them. Some of *Foreign Devils* also revisits Cartmel's Big Finish play *Winter for the Adept*, particularly with the medium who encourages the spirits to hammer at an old piano and the poltergeist-like shifting of the furniture.

For a fan like myself, who enjoys *Doctor Who* most when it plays on fear and horror, Cartmel's tale of ghosts and curses was never really going to lose. On one hand it could be viewed as a little old hat – in the end, *Foreign Devils* is just a 'haunted house' tale. Neither is Cartmel averse to buttonholing our interest by ending his chapters with a murder. However, getting this kind of thing right has less to do with plot – which, in *Foreign Devils*' case, the reader is often ahead of – and more to do with how long you can successfully sustain an atmosphere. Perhaps, at times, Cartmel pushes things too far. Uprooting the house and grounds, and having them float in space, seems a mite elaborate for the dark forces he's chosen, but then again, Cartmel obviously knows his Carnacki, and this just might be the sort of thing that happens to him. Clearly Cartmel isn't that sold on Jamie, writing him out for the majority, and this leads to one of the novella's weaker points – I can't believe the Second Doctor would be this calm and half-arsed over his young companion's prolonged disappearance. Aside from that, Cartmel writes for the Troughton Doctor very well, particularly early-on when he has the full complement of companions to react to. He also shows us how to end a *Doctor Who* story with fireworks, done with a genuine sense of drama and celebration, and quite unlike the nausea experienced the last time this was tried. VANESSA BISHOP

Absorbing

WILLY SAVAGE!

DOCTOR WHO: THE SAVAGES

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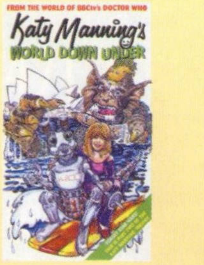
ISBN 0 563 53502 4

For once, I hope you're the kind of fan who buys everything with the *Doctor Who* logo on it and not one of those discerning types who picks and chooses. That may be less likely with *The Savages*, as it's The Original Series™ – albeit only its soundtrack – but you never know. There's still a 'Well, it had to start somewhere' apathy out there about Hartnell *Who*. Interest in it seems to wane after *The Dalek Invasion of Earth*. Season Three is a near total blind spot. Innes Lloyd's arrival in the credits only starts to be taken seriously around *The War Machines*. There's a kind of 'can't see the wood for the trees'-ishness about that. Yes, *The War Machines*' contemporary army story is ahead of its time, but it hasn't got a lot to do with the rest of Innes Lloyd's run. The whole Kit Pedlar 'hard science' line seems to dissolve after *Tenth Planet*, if indeed it was ever really there. Which brings me back to *The Savages*, tucked in just behind WOTAN in a kind of No Man's Land of stories but, in fact, having rather more to do with Seasons Four and Five as something designed specifically to scare.

The Elders are parasites. They absorb the Savages' 'life-force' to improve themselves. There's a lot of 'absorbing' in *Doctor Who*. To start with, this one has Aryan overtones – "We can make the



KATY MANNING'S WORLD DOWN UNDER

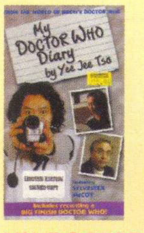
REELTIME PICTURES, £12.99

All told, this video's a bit like one of those 'My Kind of Day'/'Day in the Life of ...' features Sunday supplements use on their back pages. Katy does lunch, Katy MCs a convention, Katy does voice-overs for UK TV (a satellite/cable channel running British shows). We meet Katy's twins – one boy, one girl – who talk fondly about "a lifetime of being embarrassed" by their mad-as-you-like mother. There's Harry the dog, for the "ahhhh" factor. Then there's home life. Katy with long-term partner and 'Australian legend', Barry Crocker. Why 'legend'? It seems Crocker is Oz's Des O'Connor – he had his own show in the 1960s, appeared as himself in *Muriel's Wedding* and, cooler still, was the original singer of the theme from *Neighbours* ... a few bars of which he obliges us with at any opportunity.

Reeltime, I'm sure, would be the first to admit that some of their documentaries and profiles have stretched their subjects quite thinly (*Doctor at Sea*, *ReUNITed*). In one way, this is no different. Is Reeltime selling Katy or Australia? They ditch the vox-pops section and Katy doesn't field one question on *Doctor Who*. She doesn't attempt to appraise her co-stars or pick a favourite story. On the other hand, I can't remember when I've enjoyed a spin-off video more. What's clear is Katy's commitment to fun, and how universally loved she is, by her work colleagues and by Australia's *Doctor Who* club, of which she's Patron. No-one has anything less than gushing appreciation of her enthusiasm and generosity.

It would be easy to think Katy's just soaking up the sun. *World Down Under*, however, reveals a buoyant theatre career – writing, directing and appearing at the Sydney Opera House. Katy has that 'can't take your eyes off her' quality. In fact, I'm not at all sure I approve of Australia having her all to itself.

Extraordinary ... though minus a point for the awful didgeridoo soundtrack!



MY DOCTOR WHO DIARY BY YEE JEE TSO

REELTIME PICTURES, £12.99

The caption at the start of this video explains it best: "In March 2002, US TV Movie companion Yee Jee Tso was invited to Britain for a series of guest appearances and to record an audio drama for Big Finish. This is his video diary."

Reeltime have used the video diary format a lot lately. To work, however, they depend on a good marriage of *Doctor Who* personality and subject. Mark Strickson got Los Angeles' Gallifrey One convention, and Katy Manning (also reviewed this month) Australia and Oz fandom. Yee Jee gets signings – Birmingham, Barking and Basildon. Now, while I'm sure Yee Jee enjoyed himself, none of this really 'lives' on video. Also, as a cameraman, he makes a great actor. Those, myself included, who saw his panel at this year's Battlefield convention will remember him arriving on stage completely at a loss how to work it. It was turned off two minutes into the interview, but the footage still makes the tape.

The section covering the recording of Big Finish's *Excelis Decays* doesn't really lift the project either. Like the TV recording of *The Last Goon Show Of All*, this can be a demystifying glimpse behind-the-scenes, but its focus on Yee Jee stops it from growing into anything more insightful. We see Yee Jee at the mic reading his lines, and after some encouragement from Gary Russell, sit through him reading them all over again. Even so, due to this being the first time Big Finish have let the cameras in, it winds up as the most watchable part of the diary. I'm sure this isn't the last time we'll see the company's dimly-lit sound studios – with a few more *Doctor Who* faces involved and a greater focus on the technical side of audio production, there's a fair and relevant documentary waiting to be made. For Yee Jee, however, his video's biggest drama is the mislaying of his mobile phone. Trivial.

---

brave man braver ... the strong man stronger, the beautiful girl more beautiful still. You see the advantages of that in the perfection of our race," eulogises Jano. It might be a form of eugenics, but the science portrayed in *The Savages* is really a lot older. At the heart of this is the Elders' laboratory and 'life-force' technology itself which, with its vats and vapours, seems to have more to do with chemistry. I have, I must admit, a critical sweet tooth for this kind of thing – old horror films. Not the crimson campness of Hammer so much as those of the 1930s and 40s with Boris Karloff and Bela Lugosi. *The Savages* reminds me of these more than most, particularly those made towards the end of the horror cycle when the mad scientist became cinema's chief monster. How the Elders' 'life-force' technology works I don't think anyone knows – least of all writer Ian Stuart Black. The story's only real problem is that Black can't decide on the best way to talk about the process. 'Transference', 'in-transference', 'vaporisation' – it's like explaining blood donation with Tony Hancock's "pint" and "that's nearly an armful". But like its counterparts in the films, it's enough that the Elders' laboratory looks – or, in this case, sounds – terrifying. Nothing comes close to this aural feast.

That's story and the sets. The music, meanwhile, has a real sound of the crypt; something like a jam session on a violin. I was all ready to praise this as stock when I see it's the work of Raymond Jones – no, I've never heard of him either. That's my "*Doctor Who* lost more than it gained when it started paying for music" argument knocked on the head, then! However, knowing when and, perhaps more importantly, when not to use it, is just as skilful. Since the 1980s there's been too much music in *Doctor Who* – the Davison stories in particular, where it thumps away in places where it would be better just to hear the dialogue. *The Savages* takes a more measured approach, using it only to point you towards the frightening bits. The most towering being the end of Episode One, where a drained Savage lurches towards Dodo outside the lab. Peter Purves, narrating, describes it like a zombie film: "Eyes wide, he stumbles forward, arms outstretched ..." Exhilarating. A voice inside tells me Purves might have oversold it, but I'm not listening.

The Savages fizzes and pops with a thick atmosphere of fear

Soundtracks make it especially hard to credit the director with much beyond the performance of his actors – but this is different. You know how effective that cliffhanger is because you've seen Chris Barry do it before – last time with Barbara and the plunger arm of a Dalek. While on repeats, it's a pity Barry never had a story that allowed him to re-stage Episode Two. *The Brain of Morbius* is *Frankenstein* by surgical means – it doesn't get to frighten us with technology. The Doctor's transference process comes over as an explicit piece of science horror, the Doctor wired up to something part-power complex, part-gas chamber. Like the machines in the Elders' laboratory, *The Savages* fizzes and pops with a thick atmosphere of fear.

Please no-one ever find this story – I couldn't bear the disappointment ...

VANESSA BISHOP

Neat

GOING UNDERGROUND ...

SARAH JANE SMITH: TEST OF NERVE

AUDIO DRAMA BIG FINISH
AUTHORS DAVID BISHOP
RRP £9.99
ISBN 1 903654 94 7

These days, a terrorist threat to a large city is a more than effective fictional menace, especially compared to the less sweeping recent schemes to have been foiled by Sarah Jane. It's all a matter of taste, though. A nerve gas attack on London, specifically its underground rail system would, to my mind, make it an immediately more soothing place, although some might complain that a programme of new town resettlements would be a more humane solution to urban congestions. I hazard they'd soon change their minds after seeing Bracknell ...

Test of Nerve is easily the most effective of Sarah Jane's audio adventures so far, by remaining focused and lean throughout. Having initially received a white rat to demonstrate the efficacy of the Sarin nerve gas, there are no red herrings for Sarah to subsequently follow because writer David Bishop swiftly moves sideways across different characters' points of view while progressing forward through the plot. This progress involves splitting up the regulars, and although jocular Josh consequently has less opportunity to live up to his name than he has done so far, knowledgeable Nat shines as never before, this time serving on the front line, and enabling Sadie Miller to give her Mum more than a run for her money, with her crisis mantra, "I won't be your victim" delivering a more positive image of wheelchair users than than, say, Dr Strangelove. The small price to pay for dispersing our intrepid investigators is that they talk to themselves more that usual. It would normally be churlish to criticise this valid technique, but the moment where Josh announces to himself that he's at the front of Brompton Road Tube station does stick out like a sore thumb in a blancmange in the middle of a tennis court.

Structure pervades *Test of Nerve*, making it logical and understandable in no more than a single listen. By showing first a single white rat in glass cage killed by nerve gas, then imprisoning Josh and Ellie in a larger version of such a cage, and finally using the whole London Underground as a cage, a comprehensible hierarchy of threat is laid out. Similarly, rather than having a tangled web of double-agents, there is a simple pecking order of villainy.

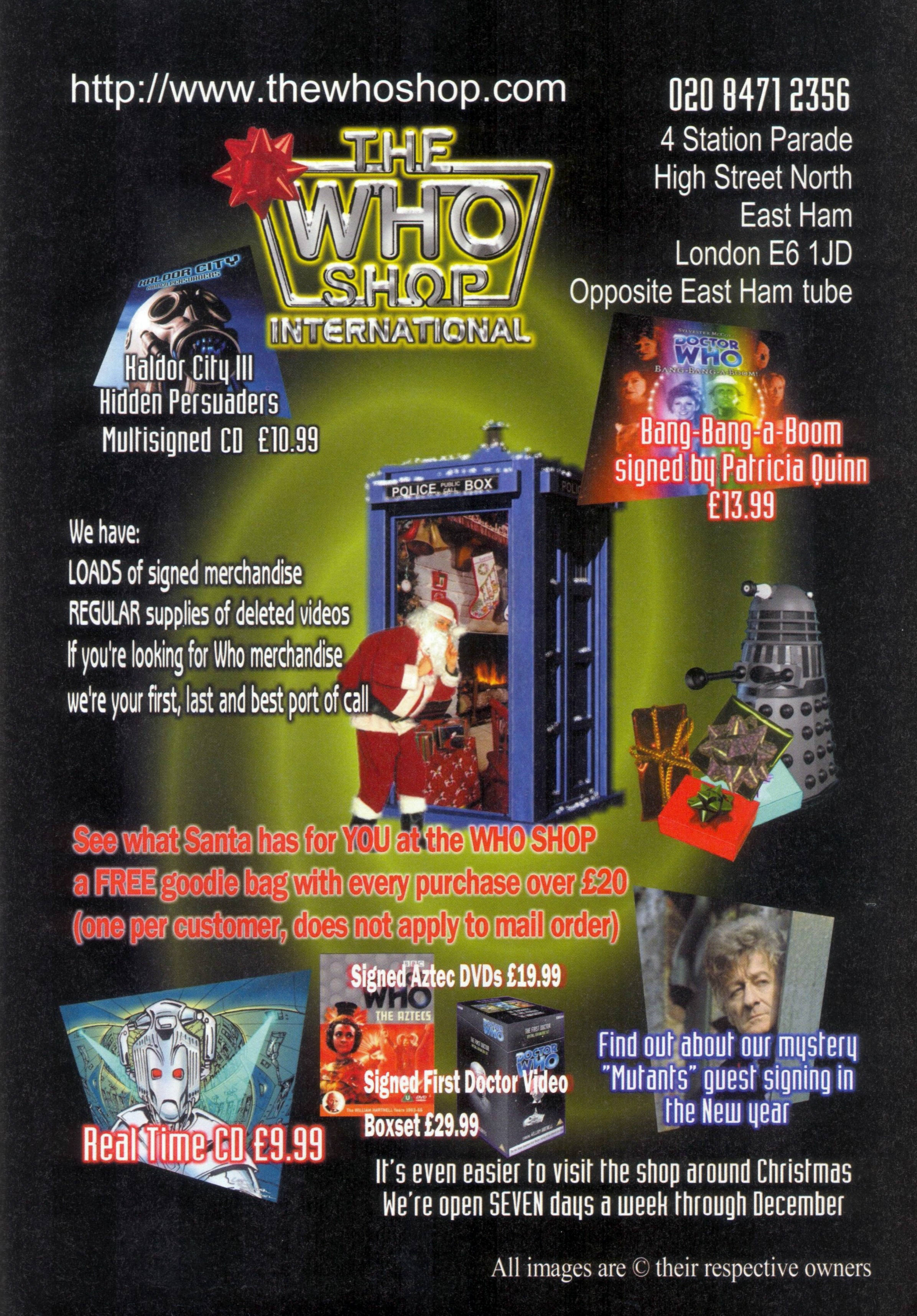
The footsoldier is James Carver, interviewed by Sarah a few years earlier (a convenience which blessed her several times on TV, lest we forget), a crusader like her, but one who has been frustrated to the point of vulnerability and a subtle example to Sarah and friends of the risks of rebellion. He reports exclusively to Harris, a brutal anaemic middleman, whose only orders come from an old acquaintance of Sarah Jane, whose identity left me beaming with indulgent delight.

It's perhaps unfair to praise *Test of Nerve* at the expense of its predecessors when it derives much of its impact from their groundwork. Previously-established relations within our band of whistleblowers-without-portfolio have become tense, and differences of opinion, such as Nat's adamancy to involve the police against Sarah's wishes, are more effective for countering expectation. After Sarah has made the only possible choice between saving Nat or saving London, Nat is still around to feel hurt. It's a powerful reminder that Sarah is not the Doctor, with his near-supernatural capacity to do both, and that Nat is not one of his companions, with their frequently superelastic emotional resiliance.

The identity of the series' villain left me beaming with delight

I'm more enthusiastic about this series now that it seems to have acquired a recurring villain and some kind of linked narrative. I await Sarah's discovery of and confrontation with her pursuer with an impatience bordering on the unseemly.

Economically plotted and efficiently realised, this is, in every sense of the term, neat. DAVE OWEN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The Fanzine Trap

Operated by Ed Salt

The Fanzine Trap is back. And it's about time too! The Trap has been lying dormant for quite some time and its springs are a little rusty, but with a bit of lubrication things should soon be back in full working order. The recent apparent 'fanzine famine' has ended and more 'zines are on their way, but let's see what's been caught between the jaws of the Trap this issue ...

Time Space Visualiser 66

Editor Paul Scoones

Available from The New Zealand Doctor Who Fan Club, PO Box 7061, Wellesley Street, Auckland, NZ

Format 100pp, A5, b&w

Price NZ$7.00 per issue/NZ$21.00 for 1 year subscription, cheques payable to New Zealand Doctor Who Fan Club, either in NZ$ or in UK£, US$ or A$ at current exchange rate.

Email scoones@nzgen.nz

Websites www.doctorwho.org.nz and www.tetrap.com/drwho/nzdwfc/

This four-monthly 'zine is always packed full of facts and figures for the information-hungry fan, whether it's news of the Doctor's latest audio adventures, detailed breakdowns of past seasons or technical analyses of video reconstructions, though it does have a tendency to dwell on its own (and the fan club's) past glories.

Issue 66 includes an interview with the Restoration Team's Peter Finklestone, focusing on the innovative VidFIRE technique, part one of an in-depth series about New Zealand fan culture, a season-by-season retrospective on the late John Nathan-Turner's tenure and an interesting argument for the exclusion of Katarina from the role-call of companions. Such worthwhile (if occasionally dry) reading is offset by the regular surreal strips *Nord* (in 'Chasing Gabriel'), *Ky* (in 'Battlebot Potemkin') and *Altos Loves Yartek*. Plus TSV has always got a kind word for **DWM**, so it's nice to return the favour!

This Way Up 3

Editor John Connors

Available from 8 Henley Road, Liverpool, L18 2DW

Format 36pp, A5, b&w

Price Free

Email john.connors@lineone.net

Website www.stanley115.freeserve.co.uk

Less Quark Express and more Kroton Mule Train, it's like Desktop Publishing never happened for *This Way Up*. John Connors' scattergun, rough and ready approach to fanzines is always a joy – 'twas he that brought us the popular *Faze*, often reviewed here in the past. As ever, Issue 3 of this free (that's right, *free!*) fanzine contains a mix of reviews and random ramblings, including *Buffy The Vampire Slayer* Season Six, The Beach Boys' classic album *Pet Sounds* and *Smile*, the Harry Potter phenomenon and Paul McGann's 'Season Twenty-Eight'. Okay so there's not much *Doctor Who* in there, but we defy you not to be entertained. Definitely bargain of the month!

Issue 4 should be out by the time you read this, and promises to be 'the music issue' including a study of Blur's *Parklife*, Supergrass and Van Der Graff Generator.

Shockeye's Kitchen 12

Editors Shockeye O'The Qwancing Grig, Chris Varian, Ian Farrington, Tim Hayes

Available from PO Box 5303, Derby, DE1 9YL

Format 44pp, A5, b&w

Price £2.20 per issue/£7.00 UK subscription (4 issues), Overseas £15.00, cheques payable to Shockeye's Kitchen

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Flippant and fun fanzine with a curious food fetish. Aside from the regular nonsense (including the lively *Lettuce Page*) this twelfth issue contains a brief study of social and theological rituals in *Doctor Who*, a look at the use of incidental music in the series, an interview with Big Finish luminary and **DWM**'s Ninth Doctor, Nick Briggs, and an overview/behind-the-scenes feature on the *Dalek Empire* CDs. Also worth a mention is the fabulous *Viz*-style cartoon *King Tom and Troughty his Faithful Footman*, the latest in a long line of strips from the talented Adam Webb. Perhaps an acquired taste, but certainly palatable and highly recommended. It looks absolutely lovely, too.

FANZINE OF THE MONTH

Circus 9

Editor Colin Brockhurst

Available from 73 Vann Road, Fernhurst, Haslemere, Surrey GU27 3NP

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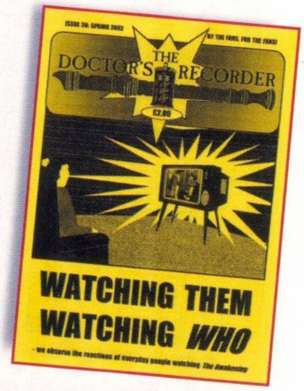
What a joy it is to have *Circus* back after an extended absence. This impressively hefty issue is particularly Second Doctor-centric, with about half of its 184 pages devoted to everyone's favourite cosmic hobo. However, that still leaves plenty of space for features on *Brass Eye*, popular cult director Tim Burton, sexism in *Doctor Who*, and overviews on 1970s eco-series *Doomwatch* and 1960s anti-nuclear drama *The War Game* (not to be confused with Troughton's ten-part tale of trenches and Time Lords). Including contributions from some of fandom's finest writers, including **DWM**'s Matt Michael, Tat Wood and Simon Guerrier. This is a fantastic read and the sort of thing that makes one glad to be a fan. If possible, please email Colin to check on availability, as this issue has sold out once already ...

The Doctor's Recorder 30/31/32



Editor Andrew Hardstaffe

Available from Flat 42, Rosebank House, 217 Belle Vue Road, Leeds, LS3 1HG

Format 44pp, A4, b&w

Price £2.50, cheques payable to Andrew Hardstaffe

Still going strong after seven years, *The Doctor's Recorder* is produced quarterly, and with great enthusiasm. Most issues have some form of linking theme, with each summer edition devoted to fan-fiction. This year's July issue (31) featured six individual stories, which linked to form an epic tale. Each issue contains regular features such as the *Sideways in Time* supplement, the 'soap opera' *Time Square – An Everyday Tale of Gallifreyan Folk*, and the nostalgic *TARDIS Times*, which, each issue, visits a different year of *Doctor Who*'s lifespan to put it in historical and social context. Recent issues have also included the ongoing *A Bestiary of Doctor Who* by Guy Blythman (distinctively illustrated by former **DWM**-er Leighton Noyes) and the forthcoming issue 33 will be devoted to this dictionary of aliens. The current issue (32) focuses on the media image of *Doctor Who*. Always worth a look.

Shockeye's Snack 9

Editors Shockeye O'The Qwancing Grig, Chris Varian, Ian Farrington, Tim Hayes

Available from Shockeye's Snack, PO Box 5303, Derby, DE1 9YL

Format 16pp, A4, b&w

Price £1.00 per issue/£8.00 UK subscription (8 issues), Overseas subscription £14.00 (Europe)/£18.00 (ROTW), cheques payable to Shockeye's Kitchen

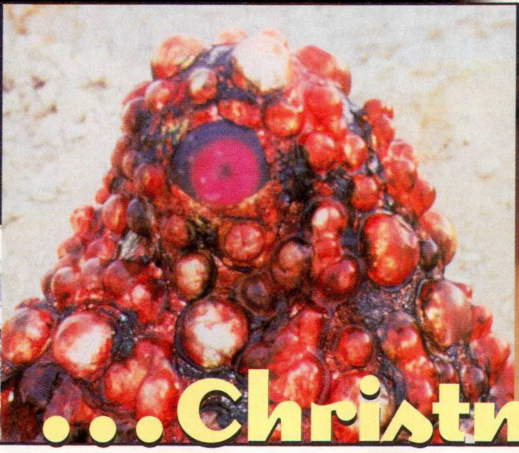
Email shockeye@shockeye.co.uk

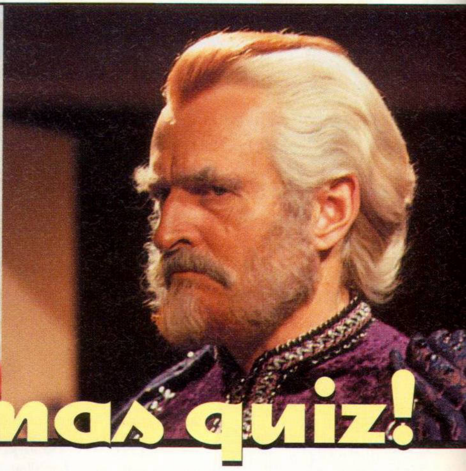
Website www.shockeye.co.uk

This is the more news-based, monthly, sister magazine to *Shockeye's Kitchen* and, obviously, has a similar editorial feel. It may seem in this age of TV's the Interweb™ and instant news that there is little need for a fan news-sheet, but the boys of *Shockeye* have realised that not everyone has net access, and reading a magazine is much nicer than staring at a flickering computer screen. Being a fanzine also allows them to cover breaking stories sooner than the likes of **DWM** (though we do try!) and other genre titles, and to put a slightly different spin on items that 'official' magazines are sometimes not able to. Away from news, recent issues have featured articles on the colour restoration of Pertwee episodes, the plusses and pitfalls of celebrity guest stars and interviews with Paul Cornell, Lee Sullivan and David J Howe.

It's the ...

by **The Watcher**





...Christmas quiz!

"Well I wish it could be Christmas Vynda K / When the Graff gets all dressed up like Vivian Fay." So runs an ancient seasonal hymn from Cyrrhenis Minima which was once a festive chart-topper for Sholakh and the Levithian Invincibles, deftly accounting for seven centuries of military failure in one metrically disappointing couplet. Meanwhile, here on Sol 3 in Mutters Spiral, we Tellurians prefer to celebrate the Ice Time with a fiendishly cryptic trivia quiz. Well, some of us do, anyway. And here it is now, spreadeagled before you like the tragic corpse of Binro the Heretic.

Except where stated, the questions refer to on-screen *Doctor Who* only. As usual, there are no prizes – it's just for fun. The answers will appear next issue. And a very merry Christmas to all of you at home!

Connections

Let's kick off with five of the usual, shall we? What connects ...

1 Venom Grubs, Ice Lords, Gellguards, and the Whomobile?

2 *The War Machines*, *Day of the Daleks*, *Silver Nemesis*, and *The Rapture*?

3 Paris, Daxtar, Eelek, Hepesh, and Karela?

4 *Doctor Who and the Silurians*, *Carnival of Monsters*, *Invasion of the Dinosaurs*, and *The Mark of the Rani*?

5 Paris, Brighton, Deva Loka, and the Eye of Orion?

Famous last words

The following are the last words of which of the Doctor's adversaries?

6 "You will pay for your crimes against your ruler! You cannot kill me!"

7 "I have obviously underestimated you all – now!"

8 "I shall kill you all now, but first I have more important tasks to perform!"

9 "Now unfortunately I have to tie you up. Turn around. No! No, you cannot do this to me! No, no, no!"

10 "Go on, get out, all of you! Go on, do as I say!"

Famous first words

Which stories open with the following lines?

11 "What a place!"

12 "What a brain!"

13 "What do you think?"

14 "Well, this is fantastic."

15 "Well, come on – make your mind up!"

Famous first words (slight return)

Which stories feature the first ever use of these familiar items of *Who* jargon:

16 Regeneration?

17 Incarnation?

18 Space/time continuum?

19 Roundel?

20 Type Forty?

Doctorin' the script

Which stories required last-minute script rewrites to explain away the following:

21 Unpredictable weather on location?

22 Location work erroneously conducted in daylight?

23 An actor's facial injury?

24 An actor taken ill before shooting his final scenes?

25 Actors being forbidden from handling a prop?

Title tattle

Which *Doctor Who* stories had working titles which were the same as:

26 A Disney movie?

27 A Disney song?

28 A Diana Ross hit?

29 A David Bowie hit?

30 A Tobe Hooper movie?

Location, location, location

Which *Doctor Who* stories used the same locations as these pop videos:

31 *The War Song* by Culture Club?

32 *Chorus* by Erasure?

33 *Love In Itself* by Depeche Mode?

34 *Alright* by Supergrass?

35 *New Song* by Howard Jones?

Letters and numbers

Identify the following:

36 W3?

37 G3?

38 XV 773?

39 DE 302?

40 NF 3226?

Anagrams

Unscramble the story titles.

41 So send me knight.

42 Newton blames Bohemian.

43 I fork the Earthman.

44 Report the fake knee.

45 Sunshine food variations.

And finally ...

A deranged lucky dip to finish us off!

46 *The Romans* + *The Keys of Marinus* + *The Sensorites* + *The Rescue* + (*The Ice Warriors* divided by 2) + *The Time Meddler* = ?

47 If *The Massacre of St Bartholomew's Eve* is the winner, and *Doctor Who and the Silurians* comes third, what takes second place?

48 Where might one find collected together a renegade Time Lord, an intergalactic gourmet, an army officer, a UNIT officer's alter ego, a singular village doctor, and a man of very sour disposition?

49 In a similar neck of the woods, [a] Where did a tree's unbalanced father and a female space marine go, and what were they after? [b] What was the weather like when an archaeological stepfather visited a county town near Moreton Harwood? [c] What occasioned a dispute between a Hartnell episode title and a Troughton monster? [d] What was a seventeenth-century satirist's famous opinion of a brainwashed scientist?

50 And rather more culturally, [a] Which *Doctor Who* adversary is mentioned in both *Othello* and *Antony and Cleopatra*? [b] Which oft-mentioned but seldom-seen character shares her name with a mutilated Shakespearean heroine? [c] Which character (who knew a thing or two about the county in which the previous answer lived) shares her name with a Shakespearean villain's wife? [d] Supernaturally, who connects the dastardly goings-on in that same county with the visions of a

Answers from last issue

1 The actors who played them (Jeremy Bulloch, John Abineri, George Baker, James Coombes, Jason Connery, Michael Craig) all played regular or recurring characters in the 1980s series *Robin of Sherwood*

2 According to various episode titles, they are *The Dead Planet*, *The Web Planet*, *Devil's Planet* and *The Abandoned Planet*

3 They are all the titles of feature films listed in *Halliwell's Film Guide*

4 And so are they!

5 The actors who played them (Clinton Greyn, Stuart Fell, Kevin Lindsay [pictured]) also played credited Sontarans

6 Each features the on-screen debut of a new TARDIS control room set

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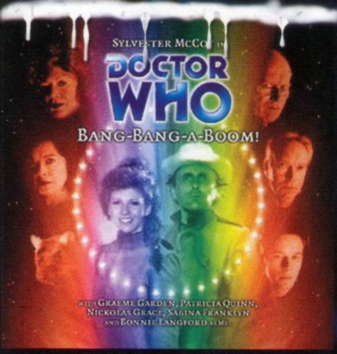
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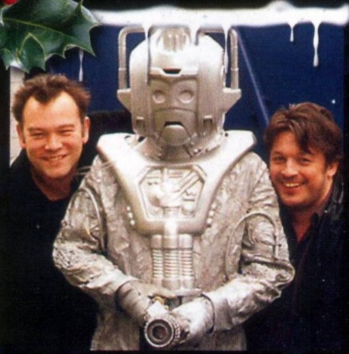

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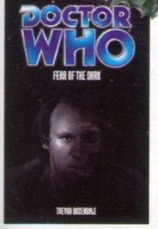
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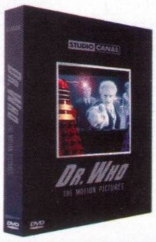
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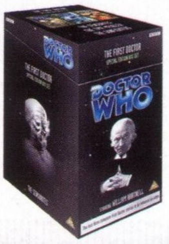
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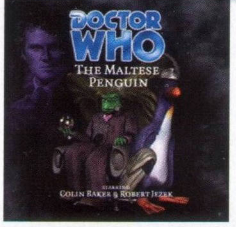
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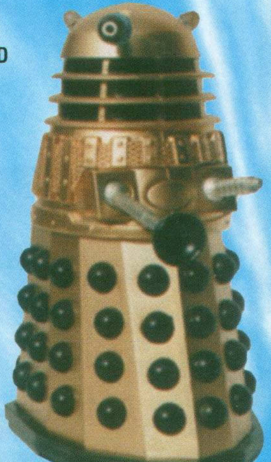

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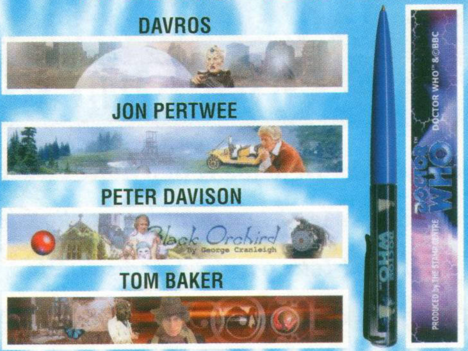

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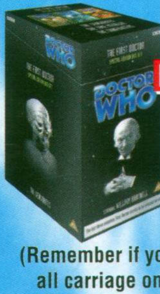

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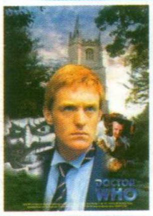

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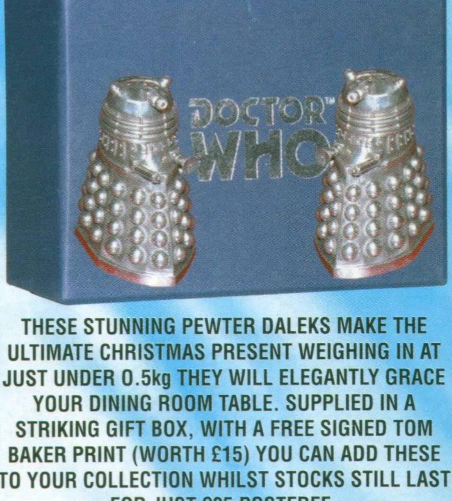

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